

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 29, 1919

PRICE FIFTEEN CENTS



HELEN McCLAIN

THE NATIONAL THEATRICAL WEEKLY

PATCHES ARE IN VOGUE

London and Chicago societies encourage the wearing of patches to combat the H. C. of L. Soon the world will be wearing patches and singing "Patches"; just as it wore and sung "Smiles" the wonderful companion hit to "Patches" by the same composer, Lee S. Roberts.

Chicago to Glorify Wearing of Patches

CHICAGO, Oct. 22.—The Chicago Old Clothes Society was organized by clerks in the City Hall here to-day with "chapters" in each of the principal government departments. The object is to glorify the wearing of patches, frayed or shiny suits, soft collars, resoled shoes and revived neckties as a means of combating the high cost of living. The society is said to have had its inception in an Associated Press despatch from London relating the perturbation of fashionable English tailors over the growth of "old clothes leagues" in the British metropolis.

This item appeared on the front page of The New York Sun, Oct. 22, 1919

A Timely
Suggestion
for Performers

Send or Call for
Orchestration in Any Key

Published by
G. SCHIRMER
3 East 43rd. St. New York

PATCHES are to be the Vogue
"PATCHES" is a Real Song Hit

Patches

Lyric by
J. Will Callahan

Music by
Lee S. Roberts

Wear - ing patch - es

A bare-foot boy in patch - es

There is no oth - er dream that match - es

And yet it can't come true!

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Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, OCTOBER 29, 1919

VOLUME LXVII—No. 38
Price, Fifteen Cents, \$5.00 a Year

Road Mgrs Plan New Ass'n

GUS HILL BACKING IDEA

A new managers' association, probably to be called the Road Managers' Association, is in the process of formation. One meeting has already been held and another is scheduled for Friday of this week at the Hotel Astor, at which it is intended to elect officers and get the organization definitely under way.

Gus Hill is prominent in fostering the new association, which plans to deal, as a body, with the various unions now connected with theatricals. Road managers, as individuals, are having their troubles in dealing with the unions, and the idea is to have a union of their own.

Organization is everywhere, it is asserted, among the stage hands, electricians, actors, bill-posters, treasurers, scene painters, transfer men and others. And on occasion, it is claimed, advantage is taken of conditions and privileges, which will require concerted measures to overcome.

The organization is being formed to correct evils which have existed for a long time on the road, and which will be dealt with when the new association becomes official.

It is not the present intention to affiliate with any other managerial body, although what may develop is something for the future. The new organization will be worked out along lines similar to those of the Central Managers' Association, which is composed of house managers in the Eastern section of the country. This association, incidentally, has grown tremendously in the past year and new applications are coming in monthly.

KID MCCOY ARRESTED

KANSAS CITY, Oct. 25.—Kid McCoy, formerly the middleweight champion, has been arraigned in court here as a result of his being arrested on a warrant sworn out in Tulsa, Okla. The authorities of Tulsa asked that McCoy be held in connection with a claim for \$600, alleged to belong to a motion-picture concern for which McCoy had been selling stock. His trial was set for Oct. 31st and he was released under \$1,500 bail.

WEE HAS NEW PIECE

Harry Wee last week acquired the entire dramatic rights to "The Little Shepherd of Kingdom Come," the John Fox, Jr., novel and will start out a company about Christmas time. After playing throughout the South for a few weeks, he expects to bring it to New York. Sidney Toler dramatized the piece.

THREATENS TO ATTACH COIN

When the Chicago Grand Opera Company opens here at the Lexington Theatre next January 29, its first night's box office receipts will be attached, according to Alex H. Mandeltort, who is prosecuting an action for assault and battery against the Chicago Opera Company on behalf of Fred. B. Berrens (Bernstein), appearing in vaudeville at present with a piano playing act, and who is seeking to recover \$10,000 through his Supreme Court action for alleged assault and battery.

The grounds for the prospective attachment, Mandeltort stated, is the fact that the Chicago Grand Opera Company is a foreign corporation, having been incorporated under the laws of the state of Virginia. And he says, under the laws of this state, he is entitled to attach money or property of the corporation he is suing up to the amount he is seeking to recover, unless the grand opera company deposits a bond in the action.

Last week, the Chicago Opera Company served notice of appeal to the Appellate Division from an order signed by Judge Luce requiring Berrens to submit to an examination before trial. Judge Lehman vacated the order on the ground that the motion papers were legally defective.

Berrens suit arises from an assault he alleges took place last February in the lobby of the Lexington Theatre, following a performance of "Pelleas et Melisande" that he witnessed, together with Samy Lewis, Joe Young, Dave Sapirstein and Jacques Greenberg.

The complaint alleges that on the night in question, Berrens got into an argument with Louis Berge, usher, over the insistence of the latter to see Berrens, ticket stub following an intermission. After the performance, it is alleged, the usher waited in the lobby for Berrens and when he saw him going out walked over to him, accompanied by the Special Officer, Daly. Both accosted Berrens, he claims, and after a few sharp words, the special officer struck him in the face.

LAMBS SOLDIERS FORM POST

At a meeting held at the Lambs Club last Saturday Evening, preliminary steps were taken to form a post of the American Legion composed exclusively of Lambs and those of the Players Club who did service during the war. The post is to be formed in honor of Capt. Robert Stowe Gill, member of the 69th Infantry, who died of wounds received at Chateau Thierry on July 18, when the famous drive began. As the soldier was a member of both clubs, the reason for including the members of both is apparent.

More than thirty actors were at the meeting Saturday and they elected Everett Butterfield to serve as temporary chairman and Earl Metcalfe as temporary secretary.

FILM PLAYERS MEET TO AFFILIATE WITH EQUITY

Form By-Laws and Constitution in Stormy Meeting Where They Are Classed as "Players" and not "Actors"

The question of whether or not a union of film players now being formed shall become a part of the Actors' Equity, was both hotly supported and attacked at a meeting of the motion picture people, held last Friday night at Geneva Hall, 159 West Forty-Sixth Street. The meeting was finally adjourned without any definite action being taken.

D. J. Carew held the chair and called the meeting to order shortly after 8 o'clock, with about 200 in attendance. Quiet prevailed during the reading of the minutes of the last meeting and of the constitution. But when a motion was put and seconded that they be ratified as read, there immediately arose from all quarters of the hall demand for "question".

Generally, it was to state that no one present completely understood the paper and that the proper thing to do would be to lay it on the table until all members had properly digested it and, also, offer any changes they might see fit. Explanation on the point followed, to the effect that it was taken verbatim from the Actors' Equity Constitution, except to the present association, and that Paul Turner, counsel for Equity, had read it and had given his opinion that it was satisfactory.

This did not suffice for some, however, and after several lengthy speeches pro and con, a vote was taken, with the result that the motion to pass it as it stood was defeated by 53 to 73, some not voting at all.

Even with this parliamentary settlement of the motion, though, argument did not cease. In fact, it continued vociferously. Those who advocated its passage held to the point that the constitution was satisfactory and that it should be amended if occasion should arise. But this had no sway with the negatives and they held to the fact that they wanted to know more about it. Discussion continued, sometimes under parliamentary proceedings and at others under personal. But, at midnight, when the meeting closed, it was amicably concluded that both constitution and by-laws should be laid on the table for another reading at a meeting which will be held next Friday.

It was during these discussions that it came out that the Actors' Equity Association will be the parent body, with control over the members of the

Motion Picture Players Association. This was fought at first and Mrs. Anna Scully, organizer for the extra people, threatened to go to Washington and get a charter from the A. F. of L.

It then was conceded that Equity would issue a charter, providing the extra people's association did not call themselves "actors", the contention being presented that many of the members would not be actors in the true sense of the word, but only supernumeraries who, in the large number of cases, would be employed for what is technically termed atmosphere.

Mrs. Scully fought this condition, too, and with such vigor that the question was presented to the Executive Council of the A. F. of L. for an opinion. This body shortly afterwards handed down the decision that extra people were actors, because, in their capacity, even though limited and not of vital importance, they served to amuse the public, and any one who did that was an actor. This closed what, from all indication at the time was a matter of some discord.

Nevertheless, the extra peoples' association will use the word "players", instead of "actors", in its title. Equity will issue a charter to the organization entitling it to membership in the Four A's, as soon as the constitution and by-laws are passed and presented for consideration.

A point the picture players are contenting for, however, and which was fervently discussed and popularly received at Friday's meeting, may not be so enthusiastically received in Equity circles. The picture people want a clause in their constitution to the effect, that even though an actor or actress does hold a card in Equity, if he or she at any time works in pictures, a card in the Motion Picture Players' Association is necessary. Consistently, they expound that theirs is one trade and the stage actors' another, similar with the sphere of bricklayer and carpenter, and that a carpenter, though he is a union member, cannot do bricklaying unless he is a union bricklayer.

ARTCRAFT GETS "WANDERER"

Comstock and Gest have released the picture rights to their spectacle production of three seasons ago, "The Wanderer", to Artcraft. Cecile B. DeMille will make the screen production, shortly to begin, but as yet has not announced who will be the star. Release of this subject to Artcraft gives rise to the query as to whether or not the firm is to picture past and future spectacles of the stage producers.

HARRIS WANTS COLLIER

Sam Harris, it was learned early this week, is negotiating with Willie Collier, and if the negotiations are consummated Collier will appear shortly in a new play to be produced by Harris.

ELECTION WILL CAUSE DELAY

Owing to the fact that next Tuesday, this paper's press day, will also be Election Day, the Clipper will not reach the newsstands until Thursday.

New London Actor Award Bans Strikes for five Years

Latest Decision, Arrived at After Investigation by Government, Goes Into Effect November 1. Other Important Points are Passed on Also

LONDON, Oct. 25.—By the decision of the award handed down by Mr. A. J. Ashton, K. C., the arbitrator appointed by the Ministry of Labor to consider the proposed amendments put forward by the Variety Artists' Federation to the Music Hall Award of 1913, London actors and all members of the Federation are prevented from striking or in any way causing stoppage of theatrical operations from the date, Nov. 1, 1919, when the new award goes into effect, over a period of five years. Consideration of the newly published Award has been before the Arbitrator for the past three months, various hearings being held from time to time, and many changes have been made from previously existing conditions, among which the strike ruling is one of the greatest.

Back in 1913, Sir George Rankin Ashton, acting for the Ministry of Labor, made an award for Theatres of Varieties in Great Britain to govern the relations of artists and managers for a period of not less than five years, and this present Award is a re-adjustment of the old one, made at the solicitation of the Variety Artists' Federation.

As in previous situations, affairs were carried to the Ministry after representatives of both the players and the managers had met and failed to arrive at agreements satisfactory to both. The outcome, as is well known now, was a strike by the actors, which, for a short time, until arbitration was agreed on, tied up the theaters of London and its suburbs and a number of those in the provinces.

Represented or actually present at the hearings which took place before Sir Ashton, were nearly all the members of the managerial body and a large list of counsel for the Federation. Each presented his contentions, elaborating on conditions as they effected the actor at present, what the changes were that necessitated re-adjustments and what had caused these changes, how conditions did or did not parallel in the present day with those which the older Award provided for, etc.

The high politics of the hearings was the barring system, a form of proceedings which has been in force in London for the past ten years and which, council for the players brought out, had been originally effected by the managers and had been liberally misused by them ever since. This barring system, boiled down, is to the purpose that a manager may prohibit the appearance of an artist in any theater other than the one which his contract calls for over a stipulated length before his engagement at the manager's theater and for a certain period after, and at all times within a certain radius of the contracted theater. Originally, this was agreed to in good faith by the Federation, as it apparently was fair that a manager should have the full benefit, if he were willing to pay for it, of an artist's exclusive appearances. But, gradually and by manipulation, this began to operate to the disadvantage of the player, and, with Charles Gulliver especially cited, enabled the managers to become a trust in themselves, controlling the appearance of an artist throughout the whole of London and, in some cases, extending to the provinces for a wide area. Gulliver, operating from the Palladium, controlled the West End district a mile each way from the Charing Cross Monument, and with his 18 other theaters distributed in the city itself and into the suburbs, held a sway that was claimed to be autocratic.

Gulliver defended himself, however, in a manner that caused the Arbitrator to give him and his operations considerable thought and, in the end, to make concessions. The manager stated that he paid extra large amounts to have artists appear exclusively for him and in his theatres, that he took a keen interest in all of them and their success, and that it was a well known fact that players were more desirous of securing his contracts than those of many others. Council for the Federation admitted this and added that, of his own personal knowledge, artists always were working to the end of obtaining a Gulliver contract.

Gulliver's operations, however, like those of Oscar Stoll, were not to the greater interest of the greater number, and that was what the Federation was fighting for and what would have to be adjusted. In the Award, as it was published, it is found that both parties made concessions, although, it seems, neither entirely satisfactory to the other.

Because of the assertions of the managers that the desires of the actors as currently formulated would be a serious detriment to the business of many, it finally was the decision of the Arbitrator that two forms of contract would be necessary, one for the artist of lesser fame and salary and another for those who were in a position to command the limit the managers would pay them. Thus it is, that after Nov. 1, this year, there will be a contract issued called, "Ordinary Contract", and another form called, "Exclusive Contract". The difference in the two is when the exclusive contract effects players drawing 40 pounds (\$500) or over per week for a period of not less than twenty weeks, within a period of twelve months and a radius of ten miles of a single specified house.

What this question of salary and radius exactly is, is too complicated to deal with except in the actual contract form, which is too lengthy to print here. But with almost every artist and in almost every section of London, suburbs and provinces both have their effect.

Some of the other high lights in the ruling, as handed down by the Arbitrator, as will be incorporated in the new contracts are touched on, however.

Most important of these, as has been stated, is the proviso that no strike shall take place within the period named of five years, all differences to be submitted first to a committee of managers and actors and, if no agreement then is reached, to an Arbitrator of the Ministry of Labor, his decision to be final and binding. Second, that the manager shall have the sole right to determine the position of the artist's name in programing, size and nature of the type and the description of the turn in all advertising, unless specific clauses state otherwise. For extra performances, managers are to pay at the rate pro rata of twelve weekly performances, and in the event of an act playing two or more theaters in an evening, is to pay money actually out of pocket for traveling expenses and, in addition, 5 per cent. of the weekly salary as an item for the inconveniences caused. A contract that is made without the intervention of an agent, but directly with the management, cites that no commission shall be paid.

A number of other clauses cover any changes in cast, which redound to the protection of the manager, the forwarding of photographs, billing and light-plots etc.

MUSICAL DIRECTOR SUED

Charging adultery in her complaint, Hattie Zelanko, formerly on the burlesque stage, has been granted an absolute divorce by Justice Platzek from Michael Zelanko, who was musical director and producer of Peek-a-Boo and is now directing a musical show for L. Lawrence Weber and G. M. Anderson.

According to the testimony of Mrs. Zelanko, she was married in November, 1904. In answer to a question as to how long her husband has been committing adultery, she testified that "adultery has been going on right along."

Her testimony was corroborated by Isaac Bernstein who, several months ago, followed Zelanko to the Markwell Hotel and, after giving him time to retire, went up to his room and knocked at the door. Zelanko, in his pajamas, opened the door, and Bernstein testified that he saw a woman in bed who was not Mrs. Zelanko. On opening the door, Zelanko threw a quilt over the woman. There was only one bed in the room, he testified.

Harry Berkowitz, who accompanied Bernstein to the door, testified that he saw the woman in her nightgown, that her hair was down and she was all undressed.

The question of alimony was settled out of the court, and no defense was put in. Lyman Hess appeared as the attorney for Mrs. Zelanko.

COMPLAIN AGAINST CORT

Late last week another case came up for adjustment between the Producing Managers Ass'n and A. E. A., with the Chorus Equity lodging a complaint of discrimination against John Cort.

When contracts were signed for Cort's Gloriana company, recently sent on tour, the girls received contracts for \$40 a week. The sleeper clause in these contracts, it is said, was scratched out, and when salary day came, the company manager is said to have refused payment. One girl immediately wired in to Chorus Equity, and, later, four others filed complaints by letter.

The case of the first girl was taken up and settled on the basis that both parties were subject to a misunderstanding in the matter, but, when the four other complaints came in, it led to measures on the part of Chorus Equity to have the situation settled definitely.

Things were straightened out, apparently, until it became rumored that the manager was trying to learn who lodged the complaint, with the intent of letting those particular girls go. It has developed, now, that the five girls on the show have been given their two weeks' notice, and this, Chorus Equity claims, is discrimination.

AN OFFICIOUS COP

An embryo blue-coat, recently graduated from police school and new on Broadway, attempted to arrest Mrs. Mary Williams, who sells theatrical publications in front of the Putnam Building last week. A number of agents who were present interceded in her behalf and the young officer, upon learning that he had desecrated a theatrical tradition, finally let her go.

RESERVE OFFICERS CHANGE

Lieut. T. W. Denkins of Co. D, Theatrical Regiment, Police Reserves of New York, has been appointed to the Grade of Captain, owing to the advancement of Capt. Henry C. Jacobs to be a Lieutenant Colonel. Harry Hastings is now First Lieutenant; Sergt. Sam. Orange, Second Lieutenant; Fred, Mueller, First Sergeant.

The staff of officers of the Theatrical Regiment includes: Col. E. F. Albee, Lt. Col. Henry C. Jacobs, Major and Adjutant A. L. Robinson, Major 1st Battalion, George M. Cohen, 2nd Battalion, Lee Shubert and William Fox.

BUY AUSTRALIAN RIGHTS

Harry J. Cohen, general manager for Walter Hast, has bought the Australian producing rights to Cosmo Hamilton's comedy Scandal, Daughter of Two Worlds and eight other Hast productions, which he will present in the Antipodian field.

GATS HAS NEW REVUE

George Gatts and George Peck, a Chicago producer, have bought the producing rights to The Katzenjammer Kids, a musical revue adapted from the cartoons of the same name appearing in the Sunday papers, from Gatts & Clifford, of Chicago. They have placed the show in rehearsal under the direction of Virgil Bennett. The cast will include forty people, with eighteen chorus girls.

EAST-WEST PLAYERS TO OPEN

The East-West Players will inaugurate their fifth season November 25, at the Jewish Art Theatre (Garden) with a series of one-act plays. These are "The Magnanimous Lover" by St. John Ervine, "Ruby Red" by Clarence Stratton, "The Little Stone House" by George Calderon, and "The Love Lotion" by J. Harry Irving.

The plays will be presented at the Jewish Art Theatre one night each week for a period of ten weeks, the East-West Players having rented the house from the Yiddish management for the days scheduled.

Gustav Bloom, who has directed the players for the last four years, will continue in the same capacity this season, in addition to acting in the plays produced. Other players who will participate are: Jane Manners, Samuel Wyckoff, Jane Burr, Max Lieberman, Irving Zechnoff, Madeleine Davidson, Allen Nagle, Helen Swenson, Archie Giden, Rose Nebur, Edward Steinmetz, Ivy Sherman, Etta Luria, Ralph Cahn and Alice Kelsier.

WAYBURN GETS PRESENT

Last Saturday, which was the day following the opening of the new Capitol Theatre, New Wayburn was presented with a set of diamond shirt studs, set in platinum, by the board of directors. The gift was bestowed on behalf of the directorate by Edward Bowes as a mark of appreciation for his staging the "Demi-Tasse" revue at the new theatre.

The presentation of the studs dispels the rumor that had become current along Broadway to the effect that Wayburn started early last week, following a rehearsal at the Capitol in which Wayburn ordered everybody, including several of the millionaire directors who were present, out of the auditorium. He had become annoyed by the noises emanating from the front of the house while he was conducting the rehearsal on the stage.

As a matter of fact, Wayburn is under a year's contract at the Capitol, the same expiring next October, he says.

GOETZ HAS "AS YOU WERE"

Ray Goetz will place in rehearsal within the next ten days a new musical play called "As You Were," which he is producing and in which his wife, Irene Bordon, and Sam Bernard will be jointly starred.

Goetz acquired the American producing rights of the piece from C. B. Cochran, the London producer, paying \$10,000 in advance royalties, he says, to Cochran, and Arthur Wimperis and Herman Darewski who wrote the book, lyrics and music, respectively.

"As You Were" has been running in London and is an adaptation of Rip's French Revue entitled "Plus Ça Change". Goetz says that the production here, for which he will write a few interpolated numbers, will cost approximately \$50,000. A. H. Woods has acquired a 25 per cent interest in the prospective production.

"The Dream Girl" Collapses After Week of Bad Nights

Receiver is Appointed for Muriel Ostriche Starring Vehicle—Played to \$4,144 in Six Days—Was Promoted by Banker

"The Dream Girl," the new Muriel Ostriche Show went on the rocks last week. On Monday, a petition in bankruptcy was filed in the Federal Court here against the corporation that produced the piece and Louis Jersawitz was appointed receiver by Judge Knox. About \$3,100 in unpaid salaries is claimed by the members of the company, the players having taken the matter of unpaid wages up through the Actors' Equity Association, and unless the salaries are paid, Ivan Maginn, of Paul N. Turner's office, says he will bring suit against the stockholders.

The trouble really started a week ago last Saturday in Atlantic City, where "The Dream Girl" was finishing a three-day engagement at the Globe Theatre. After the matinee performance the Sheriff walked in with a writ of attachment that had been issued against the show that morning. The claimant was the Lyceum Theatre, Paterson, the manager of the latter house having sought to recover \$941 which, he claims, his theatre lost the previous Monday, on account of The Dream Girl show being canceled for the initial showing there.

Although the receipts in Atlantic City were released by Daniel Guggenheim, representing the Lyceum Theatre, the scenery, costumes and properties were placed in the custody of the Sheriff and his assistants, and the show played the final evening performance.

But the players had learned of the state of affairs that existed and, led by Muriel Ostriche, the leading lady, and Paul E. Burns, the principal comedian, they insisted that their salaries be paid to date. Some sort of satisfactory arrangement was made by manager W. P. Douglass with the players, the performance was given and the company came back to New York the following day, leaving the scenery and costumes in Atlantic City, where they are still reposing in the custody of the Sheriff.

William Wennick, of Jamaica, L. I., said to be a banker, broker, and is reported to have furnished most of the money that went into The Dream Girl. Others in the \$200,000 corporation organized to produce plays and motion pictures to feature Muriel Ostriche were, according to a prospectus sent out, Chamberlain Brown, designated as president of the company, Popular Productions, Inc., Otto Henry Harras, an advertising man, designated as the first vice-president, Morris Littman, owner of Renard's on West Forty-second Street, second vice-president, and Muriel Ostriche, third vice-president. William Wennick was secretary, and Walter Irving, one of the authors of "The Dream Girl," the other being Arthur C. King, was treasurer of the corporation.

Walter Irving estimated that the corporation's first production would cost about \$8,000. Before The Dream Girl opened two weeks ago the show had already entailed an outlay of more than \$30,000. There were sixty-eight in the cast, of whom sixteen were principals. The executive staff numbered three and, in addition, the show carried eight musicians. The salary list for the show was in the neighborhood of \$6,000, the weekly salary list for the players alone being exactly \$4,515.

Bardened with this salary list the show was booked through the Shubert office over a route consisting for the most part of one-night stands. It was scheduled to open at the Lyceum, Paterson, October 13, but didn't because some of the costumes were not ready. That is why, it was explained, Paterson was canceled.

However, it did open the following day "cold," without dress rehearsal, at the Trent, Trenton, where it played to \$1290, the division being 70-30 in that town. On Wednesday night the show played to \$821.50 in Allentown, the split being 75-25. The following three days were played at the Globe, Atlantic City, the total receipts in the latter town being \$2,083 and the split being 65-35. The total business "The Dream Girl" played to in the six days of its existence was \$4,144.50.

On the Friday night that the show played Atlantic City, Wennick, the banker, gathered the company about him on the stage and made a speech of encouragement. The following day, however, it is reported he was taken to Baltimore by his physician and there placed in a sanitarium as the result of a collapse he had suffered. Some members of the company say that the banker went to Baltimore so that he might patronize the race course there, he being the owner of several racing horses. However, up to Saturday of last week, W. P. Douglass, who was placed in charge of the show by Wennick, was reported as unable to locate the banker to notify him of the status of the bankruptcy proceedings.

Walter Irving, one of the authors of the show and an officer of the corporation that produced it, stated that he had been paid a lump sum for his rights in the show, besides being paid a weekly salary for writing exclusively for the corporation. Douglass stated that, since the corporation has no outstanding debts except the attachment claim and the players' salary claims, the creditors being the principal stockholders of the corporation, he expected that the show would soon revert back to its original owner and be sent on tour again with a very much diminished cast.

Muriel Ostriche, it is reported, received a salary of \$350 a week and, in addition, was given a block of stock in the corporation and elected third vice-president.

The prospectus that was sent out encouraged the sale of 7500 shares of stocks in the Popular Productions, Inc., at \$10 per share. How much of it was sold is not known.

JANIS PLANS NEW SHOW

Elsie Janis, through Charles Dillingham, has postponed her London and Paris engagements for this season and will tour this country in a musical show, opening in Baltimore, November 10. Her route will include only the large cities.

Among the cast there are a number of ex-service men with whom Miss Janis worked in France. They are: Bill Kernell, Robert Frechheimer, Jack Brant, Bill Reardon, Jerry Hockstra, Bradley Knocke, Herbert Goff, Chick Deveau, Charles Lawrence, Ralph T. Ryan, Henry Janswick and Sam Burbank. Among the girls selected are Marion Davison, May Marsters, Antoinette Driscoll, Lucille Lally, Mary Jane Bixby and Jeannette Grant. R. H. Burnside is staging the offering.

"LETTY" COMING IN

"Tinger Longer Letty" the new musical comedy which Oliver Morosco has provided as a starting vehicle for Charlotte Greenwood, will come to New York November 11.

NEW CROSMAN PLAY LIGHT

HARRISBURG, Pa., Oct. 22.—The Critical Moment which opened here at the Orpheum last week, is a play scarcely worthy of the talent of Henrietta Crossman, although it did not rob her of her charm. In her new vehicle, not entirely unsuited to her ability, she made the most of material that lacked the strength of those other stage pieces in which she has scored notable successes.

In structure, the new piece is sero-comic, and trifling pauses occasionally occur in the dialogue. It is possible that parts of the play can be strengthened, otherwise it will conceal rather than reveal the acting qualities of the star.

Without Miss Crossman's personality, there is no telling what might happen to the play. With it, she sustains the piece and turns it into a rather interesting drama, which has its tense and light moments in about equal order.

As the interloper who would wreck matrimonial happiness by alienating a wife from her husband, Edward Darney was quite acceptable, as was Albert L. Barrett in the husband part. Adelaide Fitzallen, as a servant, was convincing. Others in the company made the best of their parts.

ISSUING BAD CHECKS

Late last week, it became known on the Rialto that a certain manager, recently come into prominence for his several production activities, and now a figure in the Producing Managers' Association, was near the rocks; so near, in fact, that he had issued two or three checks without funds to cover them, in an attempt to tide himself over. One, made for \$400, was given to the leading man of one of his companies and another, for \$300, was given to a prominent woman lead.

Both the parties have kept the matter quiet for the past two weeks, but the news recently came out. This does not represent the first shady activity of the manager in question, for on one or two previous occasions his business methods have been questioned and he had some quick explaining to do.

STRIKE SUITS SETTLED

Four suits against managers which actors started through Equity attorney Paul N. Turner, during the recent strike, for wages due up to the time the striking actors walked out, were marked settled and discontinued in the Third District Municipal Court last week. In each of the suits William Klein, appearing for the defendants, interposed the same defense, which consisted of a general denial and a counter-claim for \$1000 in each case. The following are the respective litigants and the amounts sued for in each case:

Bud Murray against the Winter Garden Company, claimed \$71.66; Sam J. Curtis against the Shubert Theatrical Company, claimed \$50; Arthur Cardinal, Tim Daly, Roger Little, Jack Kearns, against the Winter Garden Company, their aggregate claim amounting to \$250. Yvette Rugel claimed \$218.75 from George White's Scandal Company.

MINSTRELS TO CELEBRATE

Wednesday, Nov. 12, will mark the forty-fifth anniversary of McIntyre and Heath's playing as a team, and the minstrels are going to celebrate the event in proper fashion.

These two men are now figuring as the stars of "Hello, Alexander", at the Forty-Fourth Street theater and to start the day off early they have invited as their guests for the matinee all those who at present are living at the Actor's Home, in addition to a round two dozen of famous old time minstrel men. Included among these will be Barney Fagan, Willis P. Sweat and Dan Quinlan.

DREAM SONG OPENS WELL

CHICAGO, Oct. 25.—Edward Locke's new play, originally named "The Call", has been produced here under the name of "The Dream Song". The Central Music Hall, reopening as a theatre, was the scene of the production, made by Charles F. Horner.

The play, a drama set to music by Victor Herbert, tells the story of the loves and hates that make up the life of our high strung, temperamental and sentimental writers and singers of songs. All of the characters, except one, are musicians, the one exception being an artist.

Joseph Pulaski, a Polish composer, has written an opera, the leading role of which is to be sung by his daughter, Marie. However, Marie decides that life with an artist, even though poor, is preferable to the high life of an opera star and abandons her career. Her father then banishes her from his home, only to take her back three years later when several musician friends of hers devise a scheme by means of which they force Pulaski to let his daughter sing the leading role in the opera on its first night.

Some splendid acting is done by Walter Wilson, as the aged composer, Edward Foster and Antonio Selerno, as two tenors on the opposite sides of successful careers, Hubert Wilke as a vagabond impressario, and Marjorie Owen, as Maria.

The piece will stay at this house for four weeks, according to the management, and then, unless business is very good, will take to the road.

TO PRODUCE SPECTACLE

Theatrical attractions in the metropolitan district are going to have a potent contender for patronage during the Christmas and New Year's holidays. The Inter-Church World Movement, an association formed of all the denominations of the Protestant Church, has leased Madison Square Garden for five weeks, beginning Dec. 15, and will present "The Wayfarer", the spectacle production which was made and presented with great success last July at Columbus. A singing chorus of 3,000 is being recruited to learn special parts of various operas, which will be interpolated into the spectacle, with Tall Esen Morgan engaged to whip the singers into shape.

Henry Hadley, a musician of note, has been engaged to conduct the orchestra and the several choirs which will be formed, an Laurence Rich, who had charge of the big ensembles of the Columbus affair, will stage the numbers here. By his association with this group, Hadley will enjoy an unusual distinction around the first of the year. His opera, "Cleopatra's Night", will be sung for the first time as the season's novelty at the Metropolitan early in January, while he is wielding his baton over "The Wayfarer" at the Garden.

SACHS SAILS FROM LONDON

J. L. Sachs, the London theatre-magnate, sailed for New York on Sunday on board the S. S. Carmania.

HELEN MCCLAIN

Helen McClain, whose likeness appears on the front page, is now in the fourth season with "Hip Hip Hurray," one of the leading attractions of the Columbia Circuit, in which company she occupies the Prima Donna role.

Formerly a cabaret entertainer, Miss McClain was discovered quite by accident a few years ago by her present manager, Geo. F. Seifrage, who heard her sing in a hotel in Hartford, Ct., and immediately signed her up for a term of years in his attraction. Her success was instantaneous and she has been the recipient of many offers from Broadway managers. But she likes her surroundings and feels that, as she cast her lot in burlesque from her first, she will remain in her present field.

Chorus Equity Completes Its Union Formation

Adopts Constitution and By-Laws at Meeting Addressed by Ethel Barrymore and Other Stars—Also Elects New Officers

The Chorus Equity Association became a real thing last week when, at a meeting at the Amsterdam Opera House, attended by several hundred choristers, permanent officers were elected and a constitution and by-laws ratified. Owing to the absence of Marie Dressler, president of the Chorus Equity, Paul Turner, its attorney, presided, and speeches were made by Ethel Barrymore and Francis Wilson, the owner of both being that the Chorus Equity should stick together and constantly endeavor to make its association stronger and more unified. It was announced that the Chorus Equity now has about 2,000 members.

The Council, for the first year, consists of seven chorus representatives and fourteen Actors' Equity representatives. Next year it will consist of

seven A. E. A. representatives and fourteen chorus representatives, while it is planned that the third year's representatives will be comprised solely of chorus folk.

The chorus representatives on the Council are Edith Rock, Elsie French, Jean Rhodes, Kathleen Carroll, William Morgan, Peggy Maloney and Vera Bailey. The A. E. A. representatives on the Council are Ethel Barrymore, Florence Enright, Susanne Morgan, Mrs. Edwin Aiden, Pearl Sindelar, Mrs. Felix Morris, Percival Knight, George Trimble, Earl Booth, Guy Nichols, Roger Grey, Jack Cagwin, Frank Fay and John Charles Thomas.

The officers are Marie Dressler, president; Ralph Whitehead, treasurer; George Stifter, secretary, and Edith Hallor, Fay Tunis and George Leblanc, vice-presidents. The next election will be in May, 1920.

KELLARD CLOSING ON COAST

SAN FRANCISCO, Cal., Oct. 24.—John Kellard, the eminent tragedian, closes his successful season of repertoire at the Columbia Theatre tomorrow night. Kellard for his last week, has been presenting a very strong programme, consisting of Hamlet, Merchant of Venice, Julius Caesar, The Great Lover, The Passing of The Third Floor Back, and Dr. Jeckyll and Mr. Hyde.

COAST TO SEE NEW PLAY

SAN FRANCISCO, Cal., Oct. 25.—Some time in November, the Alcazar will be the scene of a new production, a comedy drama by John H. Blackwood, entitled "A Dollar Down". This will be a digression from the usual policy of the theatre, which has always produced tried and true successes.

UNIVERSITY TO GIVE PLAY

SAN FRANCISCO, Cal., Oct. 26.—Stanford University dramatic circle, known as "The Sword and Sandals Club", will produce as the first offering of their season, on November 7th, "The First Born", a drama of Chinese life in the city of the Golden Gate, by Francis Powers. Gordon Davis who was in the cast of the original company, will direct the production by the university players.

FRIGANZA PIECE OPENS

SAN FRANCISCO, Cal., Oct. 25.—The new Trixie Friganza starring vehicle entitled "Poor Mama", a comedy in three acts by Elmer Harris and Jean Hayes, opened here this week and scored a decided hit. The play tells of the efforts of a widow, aged 42, to conceal from her next venture in matrimony, aged 26, the fact that she is the mother of four or five children.

In the supporting cast are The Dennis Sisters and George W. Banta Jr. The play was produced at The Curran Theatre, by Thomas O'Day.

The cast of the piece, besides these includes, A. Burt Werner, Margaret Prince, William Wagner, Fred Peirce, Charles Price, Lillian Boardman, Ruth Handforth, Hedell Craig and Dorothy Buhl. John F. Connolly is manager, George A. Boyer business manager, Joe Casey, advance man, Chaire Price, master mechanic, Semmus Howard, carpenter, Ray Brown, electrician, and James Callahan props.

FRIARS FORM LEGION POST

At a dinner given in the club, the Friars last week formed a post of the American Legion and received a charter from the parent body, the charter setting forth that it was to be known as the Friars' Post of the American Legion.

The following officers were elected: J. J. Gleason, president; I. Raymond Keiter, secretary; John Querk, treasurer. Among those of the theatrical profession elected to serve on the committee were Walter C. Hoban, Bun Granville, Anthony Paul Kelly and Irving Berlin. The post is composed exclusively of Friars. At the meeting, it went on record as against the singing of opera in German in this country.

WANT A RECEIVERSHIP

CUMBERLAND, Md., Oct. 24.—James T. Johnson and Samuel Worthelmer, minority stockholders of the Maryland Theatre Co., which operates the Maryland Theatre here, have filed a petition for a receivership of the company, alleging that the Mellinger brothers, managers of the theatre, have mismanaged the theatre so that it has not made any money. Warren Mellinger, who testified in behalf of the company, denied the accusations and testified that this was the only venture of theirs which had not proven successful.

BELASCO OPENING SET

BALTIMORE, Md., Oct. 24.—David Belasco's newest spectacle, called "The Son-Daughter", will open here on November 4th, with Leonore Ulrich in the leading role. The play is a Chinese spectacle and is reported to be Belasco's last.

OPEN OUT OF TOWN

BALTIMORE, Md., Oct. 27.—On November 3 and 4, the Theatre Parisien Company, which is to occupy the renamed Belmont Theater in New York, will open here at Albough's Lyceum. Robert Casadesus, manager of the company, announces that the organization will play two weeks out of town before opening in New York.

TAKE BODY TO ENGLAND

The remains of the late Frank Kemball Cooper, who died in New York last December, have been shipped to England and have been buried there in the family grave at Kensal Green. The widow and brother of the deceased were present at his re-interment.

COAST MANAGERS ACTIVE

SAN FRANCISCO, Cal., Oct. 24.—A number of local managers are preparing companies for road tours. Several new shows are also scheduled for production.

Among the shows going out are "The Brat", which Gelsie and Cooley will send out with Edna Reis, a local girl, in the lead. Jack MacArthur is sending out a company with Mary McAlister in "The Little Princes".

SUES FOR BROKEN LEG

LOS ANGELES, Cal., Oct. 26.—Dorothy Cardinal, a film actress, is suing Baron Long, proprietor of the Vernon Country Club, and a certain well known actor who is named in the suits only as John Doe, for \$20,000, for injuries sustained while on the dance floor of the club. Miss Cardinal claims that John Doe, while intoxicated, was permitted to enter the dance hall and that, because of his conduct, one of her limbs was broken.

SHOW STAGE CRAFT EXHIBITS

SAN FRANCISCO, Cal., Oct. 24.—A special exhibit is being held at the Architectural Hall of The University of California, in which the craftsmanship of the leading stage designers and builders is being exhibited, among them the work of such masters as Joseph Urban, S. J. Hume, C. Raymond Johnson, Michael C. Carr, and so on.

MARIE EMPRESS "MISSING"

Arriving from Liverpool Monday afternoon, the Orduna, Cunard Line, carried on its passenger list Marie Empress, well known on the vaudeville stage both here and abroad, but the actress herself was not aboard. The ship docked at Halifax and, shortly after it had steamed out for New York, Miss Empress requested that dinner be brought to her stateroom. This was done, but when the stewardess returned later to get the tray the actress was not in her cabin.

The stewardess returned several times with the intention of bidding Miss Empress good night, but with the continued absence of the lady became uneasy and reported the matter to the purser. Continued search of the ship for twenty-four hours, disclosed nothing. Late Monday night the actress had not appeared at the New York pier to claim her baggage. The manifest of the ship when it was received by the authorities here carried the report: "Marie Empress, actress, missing at sea."

HYDE GOES WITH MOROSCO

Clarence Hyde, erstwhile publicity director for Henry Miller, has been appointed by Oliver Morosco to act in a special managerial capacity, his duties having to do with various details connected with Morosco's productions.

Hyde is an old newspaper man and, during the last two years, was associated with Henry Miller, leaving the latter's employ several weeks ago following his return from the Coast, where he went last summer to herald one of Miller's productions. Previous to his employment by Miller, Hyde was associated with Klaw and Erlanger for a sociated with Klaw and Erlanger.

MOSS TO BUILD IN BRONX

Announcement was made last week of the purchase of the entire block on Tremont Avenue and 176th Street, Carter and Webster Avenues, containing about ten city lots, by B. F. Moss, from the Bush estate. The property will be immediately improved with a theatre, stores and office building, which, when completed, is estimated to cost \$750,000.

TOM LEWIS NEGOTIATING

Tom Lewis, recently of the Winter Garden Show, is negotiating to enter a Broadway production shortly.

PATERSON STOPS OPERA

PATERSON, N. J., Oct. 23.—Fearing some such action as took place in New York during the early part of the week in connection with the production of German opera, the local police prevented the proposed production of Der Rastelbinder, a German opera, at Salvatia Hall. The local post of the American Legion filed protest with the authorities, who acted immediately.

The operetta was to be sung by local 20 of the White Rats Actors Union, a German branch of the Associated Actors and Artists of America. When word was received by them that the operetta would not be permitted, a committee consisting of Otto Steinert, president; Herman Korn, secretary, and William Osten conferred with the local police, but their protest that prevention of the performance would cause them to lose \$350 was futile and they were forced to refund money for all tickets sold in advance.

The production, which was scheduled for Thursday night, was to run only one night and was a benefit performance for members of the union who were to old or have been disabled, and cannot act any longer, according to the Union's committee.

START LITTLE THEATRE

NEW ORLEANS, Oct. 28.—The Theatre Du Vieux Carre, an organization composed of members of the Drawing Room Players, has been inaugurated here to present modern one act dramas. They will occupy the Pontable Building in Jackson Sq., in the old French quarter, where they will soon present as their initial offering several one act French playlets.

WANT "CRIMSON ALIBI"

The Crimson Alibi, is the first of this seasons attractions to get production abroad. Arrangements have been made by George Broadhurst, author and producer, with Arthur Brouchier, of London, who will present the play at the Strand Theatre there, on November, 24. Mrs. Lillian Trimble Bradley, who made the original production here, sailed on the Adriatic Saturday, to direct the London production.

SELWYNS REHEARSE NEW SHOW

Smilin Through, a new fantastic comedy in three acts by Allan Langdon Martin, which will feature Jane Cowl, has been placed in rehearsal under the direction of Selwyn and Company. Assisting Miss Cowl are Orme Caldara, Henry Stephenson, Ethelbert Hales, Marion Bertram, Charlotte Granville and Elaine Inescourt.

NEW FIRM HAS NEW PRICE

The Voice is the title of a new four-act drama by Frederic Arnold Kummer, acquired last week by the recently organized Wilner-Romberg producing corporation. The play was acquired through Sanger and Jordan and is scheduled to go into rehearsal shortly after Wilner and Romberg have launched their first production, The Magic Melody, a musical play.

WEBER SHOW OPENS MONDAY

The Little Blue Devil, Joe Weber's new musical farce, adapted from Clyde Fitch's play The Blue Mouse, with Bernard Granville and Lillian Lorraine in the leading roles, will open at the Central Theatre next Monday.

ENGAGES HELEN WARE

Helen Ware has been engaged by Low Tellegen as co-star in his forthcoming play, written in collaboration with Andor Garvay. The title of the play has been changed from Heart of the Forest to Lust of Gold.

CANARIES ON NEW YORK ROOF

Following the scheme at present practiced in the larger cinema houses in Europe, Marcus Loew has purchased two hundred singing canaries to beautify his New York Roof.

Transfer Companies Put Increase in Haulage Rates

Twenty-five Per Cent Increase Goes Into Effect in New York City
Overhead Costs the Reason—Other Cities and Towns Follow

Producers dependent upon theatrical transfer-men to move their properties to and from the theatre district, find themselves paying an increase of twenty-five per cent as compared with the prices charged in seasons prior. This present rate of haulage, the transfer-men assert, has been made necessary by the decided increase in wages that they have been forced to meet and the hundred-and-one overhead expenses which have doubled and tripled.

According to the Cain Transfer Company, men who received six and seven dollars a day last season are now being paid at the rate of ten and twelve dollars a day, with two dollars an hour over-time. This, combined with the prevailing conditions in the cost of up-keep, made the present adjustment in prices inevitable.

A schedule of rates in effect at the present time, as contained in a recently issued bulletin from the Allied Theatrical Transfer Association, reads as follows and states the present rates.

In New York City, from Fourteenth Street to Sixty-third Street, including to or from New York Central Depot: week days, between 8 A. M. and 5 P. M., per load \$10; night-time, including Saturdays, Sundays and holidays, per load \$20; baggage, per piece \$1.

From all other railroads: on week days, between 8 A. M. and 5 P. M., to Borough of Brooklyn as far as Bushwick, per load \$15; baggage per piece \$1; to Borough of Bronx, North to 165th Street, East or West, per load \$15. Over the same route, at night-time, including Saturdays, Sundays and holidays, per load \$20.

From New York and Brooklyn to Newark: per load \$30, and baggage in re \$1.50 per piece. In reference to vaudeville acts which ride in one load of scenery, baggage, etc., the charge will be as per one load of scenery. It adds that, all forty-foot wagons constitute two loads and that the above charges apply in opposite directions and are for one way only.

Although transfer men in small towns and cities throughout the country have followed the lead of New York companies and are at present charging the same rates and in some cases are asking more, they, aside from having to expend slightly more for the up-keep, are not troubled with meeting increased wage scales and are reaping a fat harvest from the productions that pass their way. This is true of the companies who pay their men but from three to four dollars a day and charge from fifteen to twenty dollars a load, the same prices prevalent in New York.

SETTLE SUITS

Comstock and Gest, by paying the principal, plus court costs, have settled the suit brought against them in the Third District Municipal Court by Christian Wollerson, a wood carver.

Wollerson had sued to recover \$250, his claim being that he had furnished some carved wood properties used in "Through the Ages," which the defendants produced. He alleged in his complaint, that the properties were only loaned to the show, the amount sought by him being the value of the properties.

RALPH HERZ HAS NEW PIECE

Lee Shubert last week acquired a new three-act comedy by George Barr McCutcheon and Earl Carroll called "Mr. Bingle". The play will be used as a starring vehicle for Ralph Herz, who will be presented in it early next January.

MODEL ACCUSED OF THEFT

Marion Brooks, who claims she is an actress and model, is being held in \$2,000 bail on a charge of grand larceny preferred by J. Lowe, an official of the U. S. Shipping Board. He claims that, while dining with her and a male companion, he allowed her to try on a diamond ring valued at \$1,000 which he was wearing, and that she failed to return it, claiming she had left it in the washroom of the restaurant. A search failed to disclose the ring, and Lowe had her arrested.

BECOMES ADVERTISING MANAGER

Edward S. Moffat was appointed manager of Universal last week, succeeding Nat. G. Rothstein, who resigned. Moffat has been in charge of all the Jewel advertising for Universal for the past two years.

In his advertising career, Moffat has been connected with the Aeolian company and advertising agencies such as Street and Finney, Calkins and Holden and Frank Seeman.

HAD TO FULFIL CONTRACT

That Olson and Johnson failed to open at the Capitol Theatre last Friday night, having been booked to open there by Edgar Dudley, was due to the part that they had a contract with the Keith houses.

Olson and Johnson were booked over the Keith Circuit some time ago by Bart MacHugh, the Philadelphia agent, their joint salary being in the neighborhood of \$350. They entered upon their engagement and seemed to be perfectly contented until about a month ago, when casting for the show at the Capitol was started. Then, through Edgar Dudley, who booked the entire cast of principals in the Capitol show, they received an offer to appear at that house at a weekly salary said to be \$600. They accepted, the terms of their employment calling for a sixty-week play or play contract. They canceled their booking over the Keith Circuit, giving as an excuse that they had not authorized MacHugh to sign them up for the period called for in the contract. MacHugh, however, brought the matter to the attention of E. F. Albee, with the result that he placed it in the hands of Maurice Goodman, the Keith attorney.

This latter became necessary after Olson and Johnson had placed their case in the hands of Harry Saks Hechheimer. The Capitol Theatre's interest was looked after by Mesmore Kendall, and after the three attorneys had consulted and corresponded in the matter, Olson and Johnson were advised by their attorney that it would be useless to attempt to break the Keith contract. So the act is now playing over the Keith Circuit.

GARDEN BOOSTS PRICES

With the opening of the current "Passing Show" here last Thursday night, the Shuberts established a \$3.50 top scale at the Winter Garden for all evening performances, the top price on matinee days, however, being fixed at \$2. The jump over the former top scale that prevailed is fifty cents.

COBURNS NEW ONE OPENS

BALTIMORE, Md., 28. Oct.—To say that "All the King's horses," the drama by Lous K. Anspacher, being presented at the Academy this week by Mr. and Mrs. Coburn, is interesting, is to only half express the feeling one has while witnessing it. And it seems even more interesting in thinking it over later.

Starting in 1869, with a dramatic scene in the dining room of the Prescott homestead, where the daughter of Major Prescott, mill owner and financier, acknowledges her love for Jefferson Peet, the labor leader who is the head and front of the strike in progress in her father's mill, it follows the fortunes of that daughter, her daughter and her daughter's daughter, through three successive generations, 'he last act taking place at the present time.

Ruth Prescott, loving Jo, only realizes the impossibility of a union with him when her brother is killed by the strikers after she, in a fit of anger, has refused to kiss him good-bye because he has said some pretty hard things to Jo. Urged by her father and mother, she marries Martin Dexter, an intimate friend of the family and greatly beloved by her father, and in time learns to love him and is completely dominated by him. Then, after a lapse of twenty-five years, Marion Dexter is introduced, appearing with a "woman's rights" banner and well developed ideas of her own. As in her mother's case, Marion loves a socialist and but for the interference of her mother would handle her case according to the latest woman's rights methods. Again there is an interval and the present-day young woman appears, Ruth Lane, the daughter of Marion, rich but inheriting the taste of mother and grandmother, not so much for socialism as for socialists. In her case the man is Jo's grandnephew, Owen Carlisle.

Mr. Anspacher's motive is evidently in line with the ideas on which the Industrial Conference was called by President Wilson—the bringing together of capital and labor. The play is well worked out and is certainly interesting and the acting is really fine, but when it is all over it makes you feel that you have been at a very real discussion of the labor question, rather than at the theatre to enjoy a play.

Kathryn Kidder, as Ruth Prescott, carried off three different roles, as young girl, wife and mother, and last as grandmother, wonderfully well, while Tyrone Power, as Jefferson Peet, and Charles Dalton, as Martin Dexter, the labor leader and the substantial business man in equally difficult roles, are excellent. Others in the cast are Alma Chester as Mrs. Prescott, Lark Taylor as Nigel Prescott, Howard Kyle as Major Prescott and John J. Power, Marjorie Eggleston as Marion Dexter, Julia Ralph as Mrs. Judy Graham, labor leader and traveling delegate, Lynn Starling as Nelson Lane, a socialist, who marries Marion, who follows in her mother's footsteps, John Marchand as Owen Carlisle, Harry Hammill as Ezra Holden, the dishonest capitalist, J. J. Power as Colby, the butler, and Bertha Knight as Annie, the maid.

WAINSTOCK TO DO PLAY

Morris Wainstock will enter the legitimate end of the game with a new four-act comedy drama, called, "A Chance Every Girl Takes," written by Kalleher and Keeley. The play will be booked through the K. & E. offices.

The leading role will be played by George Smithfield, supported by William Wayre, Jos. J. Sullivan, Criss Greagor, Blakely Ramsey, Henrietta Goodwyn, Agnes Loftus and with Ruth Burke and Harry Gates handling the business end.

"BETTY" HAS GOOD MUSIC

HARRISBURGH, Pa., Oct. 22.—"Betty Be Good," being whipped in to shape for its run at Washington next week prior to its appearance in New York, was presented here tonight at the Orpheum. It is a tuneful comedy with music by Hugo Riesenfeld and book by Harry B. Smith. The three sets are pleasing bits of color and the costumes in harmony with the scheme of the stage pictures.

Most of the crudities of the opening have been eliminated and the play has been reduced almost within its final limits.

The musical numbers contain some of the reminiscent strains of so many of the present day productions and some of them made distinct hits. "Listen to My Heart Beat," "Where Shall We Go," "End of a Perfect Night," and "Betty, Be Good," while not of the whistling kind, are especially good.

The plot is thin, revolving about the marriage of Tom Price to Amy Starkweather and his efforts to keep the fact from Betty, a musical comedy star. The part of Tom Price is played by Irving Beebe who made a most acceptable stage bridegroom. Georgia Manatt's voice won instant applause. Josephine Whitell played Betty and made a capable showing as a winner of men's hearts.

The cast included Eddie Garvie as Colonel Ichabod Starkweather, father of Amy, who furnished much of the comedy, Frank Crumitt, as the best man, whose acting and voice make him one of the hits of the piece, Lucille Manion, who as Madam O'Toole, was not given much to work on, and Jodie Intropida, as the mother of Amy, who got out all there was in her part as comedienne. Laura Hamilton, as a cabaret dancer, through her individual work, and in duets with Crumitt, obtained many encores. Frances Grant and Ted Wing did several specialties.

The piece was produced by Charles Stewart and Lee Morrison of New York.

"SUITE 16" IS PROMISING

SYRACUSE, Oct. 27.—"Suite 16," with which F. C. Whitney returns to the rank of theatrical producers after an absence of four years, was given its initial performance here tonight. This musical comedy, although spots here and there show need of a little polishing has considerable promise. It is a dancing show, although there are several snappy song numbers prominent among which are "Wiggle Waggle," "I want some Love," and "I Dare You."

The plot is not a new one, being based on the age-old idea of a gay New Yorker using a substitute wife to keep in the good graces of rich country relatives. His own wife turns up later and there are complications brought in a new way and serving too keep the audience in roars of laughter.

The acting is excellent. Grace Ellsworth, as Gladys Lorraine, the substitute wife, stands out above all others in the cast. Alexander Clark, the uncle from the country, also scores heavily. The action dragged for a few minutes early in the first act and this is sure to receive attention from the directing force in the days to come. From the middle of the first act to the final curtain the play sweeps along with excellent dancing, good singing and some exceedingly funny comedy. From here the show looks like a success.

MOROSCO CHANGES TITLE

Oliver Morosco has changed the title of his new musical production "Smith, Jones & Brown", to "Merry Mary Brown". The new piece will open in Wilmington on November 11th. The cast will be headed by Charles Judas and Helen Shipman.

VAUDEVILLE

Loew Reported Dickering For A. & H. Houses

DEAL SAID TO BE PENDING

With the arrival of Irving Ackerman and his partner, Sam Harris, in New York, rumors are current to the effect that these western vaudeville men are here to consummate a deal with Marcus Loew whereby they would dispose of the A. and H. Circuit of vaudeville theatres to him.

Ackerman and Harris, who started not many years ago with one theatre in San Francisco, have built up a chain of successful small time vaudeville houses that give the performer about eight weeks work in the far West. The Hippodrome is the name of all their houses, except one of the two Los Angeles theatres which is Clunie's Auditorium. The cities embraced by the A. and H. interests are San Francisco, Los Angeles, Bakersfield, Fresno, Long Beach, Sacramento, San Diego, San Jose, Santa Barbara, Stockton and Taft.

If Loew should take over these theatres, it would undoubtedly be a forerunner of a coast-to-coast vaudeville circuit of Loew houses and a more active opposition to the Pantages' Circuit, which now has the cream of small time Western Vaudeville.

The control of these theatres by Loew would also tend to crimp, in a measure, the reported activities of John W. Considine, who, it is said, is planning a resuscitation of the old S. and C. Circuit which would, in part, operate in the territory now occupied by A. and H. houses.

Ackerman and Harris have been in New York now for more than a week and, though negotiations have probably been under way for turning over the Circuit to Loew, when last interviewed Ackerman had nothing to say except that "nothing had really developed as yet."

SWOR DROPS INGLIS GAG

John Swor has discontinued his gag about the "Jewish Clock" following the complaint that Jack Inglis made to the N. V. A. Swor says the gag was given to him in February, 1918, by Harry Hines, who had heard it done at a non-professional entertainment.

BARD DOES A COME-BACK

White Bard, who was forced to leave the stage when he opened at the Palace Theatre last week, bowed again before the Palace footlights last Thursday night, and met with success. Bard's failure at the opening performance, was due to an insufficient familiarity with the temperament of an American vaudeville audience. Upon his reappearance, he eliminated the scrub-woman characterization, speeded up his "night watchman" bit and Americanized his whole offering, with the result that he will probably remain at the Palace for three weeks more, after which he will go to the other Keith houses.

FRANKLIN ACT STOPS

Irene Franklin and Burt Green were forced to terminate their vaudeville engagement last week while playing at the Palace, Milwaukee. According to Harry Weher, their agent, the act is temporarily stopped because of a heavy cold that Green contracted. It has been reported, however, that Green was suddenly overtaken with a nervous breakdown.

RUDNICK BUYS EDWARDS' "TABS"

Max Rudnick has purchased "The Band Box Revue" from Gus Edwards, together with costumes and scenery of other acts produced by Edwards. He will produce these in vaudeville shortly and will book them through Arthur Lyons.

SIGN FOR SHUBERT SHOW

Tappin and Armstrong, the sister act which broke in two weeks ago, has been signed by the Shuberts to appear in the "Gaieties of 1919". The girls will open with the production in Philadelphia on November 3.

NEW ACTS

Lou Shurr has prepared a new act for vaudeville featuring Adelaide Hall, and with her the dance team of Dick Dooley and Jim Naulty. The act has been especially staged and produced by William Seabury, of Seabury and Shaw, with special material written by Buddie Coper.

Louise Bowers and Pauline Saunders have teamed up again and will open shortly on the Keith time in a new sister routine. The act has been booked solid.

C. B. Maddock has three new tabs in preparation, the names of which are to be announced soon.

William O'Clare and Girls, four in number, will open a tour at the American theatre during the last half of the current week.

Fred Bernard and George Bennett, the song-writer, will open this week in a new act booked by Jack Linder.

Kathryn Dahl and Karl Karey will open soon in a new singing, talking and musical act. The turn was written for them by William B. Friedlander and will be presented by Alf. T. Wilton.

Josephine Clair, recently returned from over-seas, where she sang for the soldiers, is rehearsing a new vaudeville act with Virginia Drew.

The Crescent Trio, formerly the Three Vagrants, has been routed by Tom Jones for a tour on the Moss time.

Dinkins' Minstrel Trio, formerly Dinkins, Barr and Everett, will soon appear in a new act on the small time.

The Four Farmerettes, a new song and dancing turn, has been routed over the Loew time.

Kennedy and Thomas, of Akron, Ohio, will present, shortly, "Brides of Fashion." The act, written and staged by Billy De Haven, the eccentric comedian, will play the big time.

BOOKED FOR REVUES

San Francisco, Cal., Oct. 25.—Two Vaudeville acts which have appeared on all the big circuits, are being featured with cafe revues in this city. They are Oaks and DeLour, ball room exhibition dancers, and Jack Holden and His Revue, the latter act including Charlotte Vermont, Adele Este, Lucille Bartelette, Phyllis Yorke and Florence Gustave.

DILLON PUTS ONE OVER

SAN FRANCISCO, Cal., Oct. 25.—Gerard Dillon, publicity man of the Orpheum Theatre, here, put one over by having the King, Queen and Crown Prince of Belgium as his guests while they were visiting the city. After the Royal party had had dinner at Tates, he managed to have them escorted across the street to his house, where the second half of the show was just beginning.

As they entered, the orchestra played the Belgian National air and the audience stood. When the vaudeville began, the Royal party became very much interested, and remained till the finish of the show. It proved to be a big publicity stunt for the theatre.

Claims World Record For Booking

GIVES ACT FOUR YEARS WORK

Frank Wirth, of the firm of F. Wirth and Blumenfeld, in the Strand theatre building, claims the World's record for successive booking time made out of New York. Last week he gave a contract to Apiedale's Animals covering a period of four years, the act working constantly except in its traveling time.

Apiedale's Animals goes first to Cuba, dated to leave New York Monday of this week. From there it goes to Australia, then to Africa and later takes up the Stoll time in England for the full tour. Contracts call for the act's appearance back in New York at the finish of the four years.

Besides this act, Wirth last week issued contracts for Cuba to Roderiquez Brothers and the Ducas Brothers and sent the Australian Woodchopper to England for a tour of the Stoll time.

BILLIARD TOURNEY SIMMERS

By Monday night, eighteen of the thirty odd entrants in the N. V. A. billiard tourney had lost five games, thereby eliminating themselves from the contest. Several are on the "ragged edge," and it is only a matter of a few days before the tournament will come to an end. Kinzo, who was slated as the winner when the tournament started, lost his fifth game on Sunday night and thereby upset the hope of all the prophets. Those who are still in the contest are as follows:

Player	Won	Lost
Joe Kane	5	3
Frank Stafford	5	3
Burt Williams	1	4
Murray Rubens	8	2
Stan Stanley	3	4
Santianello	7	2
Jim O'Brien	6	2
G. Gibson	11	4
Ray Leason	5	3
Will Burt	2	4
Jim Allman	2	4
Jack Carr	0	2
Bob O'Brien	2	1
Wilbur Held	0	3
Will Clark	5	3
M. Levan	4	4
Lew Rose	5	1
Bob Milo	0	1
Harry Devine	0	0

Those who are eliminated are: Tom Murray, Al Williams, Nat Burns, Harry Masters, Nick Edwards, Phil Brice, John Singer, Mickey Walsh, Jack Hallen, Kinzo, Jim Driscoll, Wayne Beeman, Charles Grapewin, C. A. Coley, Jim Hallen, Fred Hayden, Joe Gold and Val Trainor.

Because of the success of the N. V. A. tournament now in progress, it has been decided to follow it up with a pool tournament which will start on November 8. Entries for the tournament are now being taken. Nick Edwards, because of the splendid pool form he has shown in his games at the club rooms, is "doped" as the winner of the contest.

NEW ACT IS READY

Cleveland Bronner and his \$15,000 production, "One Day," with a company of twelve people and a complete scenic equipment, will be presented in the various Keith Theatres in Greater New York shortly, under the direction of Alf T. Wilton. The offering was seen at Proctor's 125th Street last week.

MEMPHIS HOUSES READY SOON

MEMPHIS, Tenn., Oct. 25.—The construction of the Pantages Theatre on South Main Street is nearing completion, and it is hoped, that it can be opened during the early part of 1920.

Buildings on West Union Avenue are being razed for Loew's vaudeville theatre and the house is expected to be ready to open about the same time that Pantages will be ready.

FORM NEW GIRL TEAM

Billie De Rex, formerly of Quinn and De Rex, will appear in a new act shortly with Fay Guye. Miss Guye, who has been performing in Europe for the last six years, last appeared here in musical comedy. The new act will be in full stage, with special scenery and material.

HELD FOR SHOOTING SELF

Alexander Ebert, a midjet vaudeville performer, forty years old, is being held a prisoner in Bellevue Hospital on a charge of having violated the Sullivan law. He is suffering from a bullet wound in the temple and policeman Norman, of the West Forty-Seventh Street Station charges that he shot himself.

Ebert and his two brothers compose the Piccolo Trio and have been laying off for several weeks. He is said to have been in ill health recently.

REHEARSE NEW TAB

"Miss Manhattan", a musical tabloid, went into rehearsal last Thursday under the direction of the Murphy and James Producing Company. The tab has a cast of twenty-two people, five of whom are principals, a jazz band, and a chorus of ten. It will open soon, booked by Murphy and James.

DOUBT BRIDEGROOM'S STORY

PORTLAND, Ore., Oct. 25.—The usual story of a young millionaire being ensnared by a pretty chorus girl, has been given a new twist since Betty Wright, playing in vaudeville with "Not Yet Marie", has found that she was bunked in the game of matrimony and that her husband, who gives his name as William Edward Glenn Curtiss, is not the son of the famous aviator, as she says he represented himself to be. The couple married while "Not Yet Marie" was playing at the Moore Theatre, here, two weeks ago. Curtiss, or whatever his name might be, bought a ticket for every performance and, late in the week, plucked up enough courage to send a bouquet of flowers to Miss Wright. An introduction was arranged, followed by a twelve hour courtship, which ended at the marriage license bureau and a marriage ceremony at the First Presbyterian Church. Curtiss told the minister he was the son of Glenn H. Curtiss, the aviator, gave his age as 27 and his residence as Hammonsport, N. Y.

A Seattle aviator, being rather suspicious of the whole affair, got in touch with the chief of police who, in turn, telegraphed Glenn Curtiss, relating the facts. He received the following reply: "The only son Mr. Curtiss has is a lad 9 years old. Youth representing himself as son is fraud."

But the bridegroom still insists that the aviator is his father and says that Curtiss' denial was because of "a desire to see him marry an Eastern heiress." When asked his mother's name, he replied his mother was dead, she having been his father's first wife, but "Who's Who in America" indicates that Curtiss was married but once. He gave his father's age as 59, while the aviator is but 41.

VAUDEVILLE

PALACE

Wilkie Bard brought forth all his humor and entertaining qualities at the Monday afternoon performance and scored a hit that he will long remember. Only two characterizations were offered. The "Scrub Woman" number and the "Night Watchman" consumed thirty minutes and most of the time the audience was screaming with delight at his delivery and expert handling of the material.

Another act to stop the show was Ted Lewis. This boy is a marvel and every move and utterance met with approval. The balance of the show was enjoyed by a crowd that packed the house.

The pictures opened and were followed by Herbert's Animals, consisting of dogs, cats and pigeons. The pets were put through their routine and received a good hand for their efforts. The leaping hounds closed the act, while Herbert, who has been in vaudeville more than forty years, bowed off gracefully.

Mabel Burke, who, for many seasons, sang illustrated songs at Proctor's Fifth Ave. Theatre, has put together an act that borders on the novelty plan. She sings the old time songs, while Sidney Forbes warbles the more up-to-date numbers. Both sing well, but the finish could be strengthened, as that is the weakest portion. However, the act is a good one and was enjoyed.

Grapewin and Chance did not get their usual amount of laughs, due probably to the fact that they played the house a short time ago and most of the audience knew what was coming. Both are artists in their line and acknowledged hearty applause when they finished.

Harry and Anna Seymour appeared nervous at the start and their material suffered in consequence. After a few minutes, they settled down and Miss Seymour gathered a few laughs with the Olifton Crawford sneezing recitation. But she should acquire the proper sneeze to put the bit over. She sang "Give me a Smile and Kiss" in the Grace La Rue imitation that brought a big round of applause.

Wilkie Bard received an ovation and proceeded with his characters, and after the act he thanked the audience for their appreciation and sang two old time ballads in ragtime, to the delight of all.

The Cameron Sisters appeared after intermission and displayed a series of dances that were excellently accomplished. The girls are there with the looks and wear three pretty frocks that caused much comment among the female contingent.

Santos and Hays opened with cross fire talk that was hard to hear on account of the low tone of Miss Santos. But, after this, the girls gave a performance that contained a world of amusement. The fat and the lean gibe each other on their shapes. Miss Hays possesses a double voice that scored in both registers.

Ted Lewis is an entertainer who ranks with the best. He sings, plays instruments and is accompanied by four boys who get real harmony with their instruments. He has added Walter Bryan, a colored man, who formerly was the porter at the Palace, to whistle "Blues" and he was a sensation. The act was a riot and deserved to be.

Winton's water Lions and Diving Nymphs closed the show with a marvelous display of feats under water. The Lions and two girls gave a performance that was inspiring holding everyone in for the finish.

J. D.

VAUDEVILLE REVIEWS

(Continued on page 10)

COLONIAL

As an opening act Beula Kennedy has one that is really unique, living up to its billing as a spectacular electrical scenic novelty. But, as to the "with songs" part of the billing, we cannot comment so highly. In fact, Miss Kennedy possesses a voice that is mediocre at the best. Nevertheless, the act scored a big hand, its originality pulling it through.

In his lightning steps and laughs and his clever and well rendered songs, Dotson, a colored comedian, stopped the show in second spot. Quite naturally, he can sing and also dance. These talents, coupled with his pleasing personality and his ability to put his jokes over in a manner that leaves the audience crying for more, stamp him as a comedian of real merit and one who will always score any where on any time.

McKay and Ardine were next, offering a well written and acted song, dance and patter turn. There is nothing lacking in Miss Ardine's portrayal of a Swedish character and McKay gives a good account of himself when it comes to singing and getting over the laughs. They scored a good sized hit.

With numerous straw hats, Jack Rose was next with his nut offering. If Rose is not a natural born nut he certainly has acquired the knack of being one, because it is hard to credit mere imitation to such a creditable performance.

Lester Crawford and Helen Broderick in a little of this and a little of that, as the program states it, have a neat little potpourri act bubbling over with good clean humor and fairly clever dancing and, in the case of Crawford, some creditable singing.

A one-girl revue, featuring Juliet, who is assisted at the piano by Robert Braine, is really a miniature Passing Show, of a half score or more seasons, and proved to be one of the biggest hits on the bill. Miss Juliet without a doubt offers some of the finest travesties ever witnessed on the variety stage.

Following Tonics of the Day, Florenz Ames and Adelaide Winthrop appeared in Caught in a Jam an episode, the theme of which might have started as an A. H. Wood's production, not that it has anything to do with beds but because the young lady most of the time appears in her lingerie. This turn scored a fair sized hit although, in spots, it is lacking in wit and finish. Nevertheless it contains numerous laughs and they are hearty ones.

George Whiting and Sadie Burr stopped the show with their 1919 edition of songs and sayings. Their act is concocted of material that is sure to score and the two clever young people know how to deliver it in a telling manner.

The Four Mortons, won a big share of the applause in next to closing spot, particularly the two elder members of the family who have been familiar figures on the variety stage for the past thirty years or more. The younger Mortons, although they dance in a very creditable manner, lack finish in their song offerings.

Alfred Latell as Pungo the Pensive Pun scored in closing the bill. He is assisted by Elsie Vokes who adds to the success of the turn with her well rendered vocal numbers.

E. H.

ROYAL

Betty Reath and Brother opened the show with a musical act that pleased immensely. They offer an assorted selection of numbers upon xylophones, bottles, and accordians. They were exceptionally well received, taking an encore, and several extra bows.

The Du For Boys, clever dancers, with very nimble feet, make one vital mistake in presenting their act, for they should not attempt singing but confine themselves to dancing, at which they show ability, grace, and ingenuity. They scored a large hit, took several bows, declining an encore.

Carlos Sebastian, assisted by Olga Myra and Arthur Anderson, offered his well known dance fantasy entitled Bubbleland, and delighted his audience with his dreamy haunting fantastical revue. Sebastian has a dance production that can rank with the best of them, and is given capable assistance by Olga Myra and Anderson.

Charles Irwin is a very likeable chap, indeed, with a heap of personality, and a manner of getting his stuff across that is truly a gift. His material is getting a little old, however, and needs a few shots of something that will put a little more life into it. We would suggest that he get a few gags that are of more recent origin and another song or two to fit his personality. He scored nicely.

William H. Macart and Ethlyne Bradford, assisted by an unbilled young man, offered their little skit A Legitimate Hold-up. The bulk of the work falls upon Macart whose drunk character is drawn true to life. The skit is a neat little affair, with just one or two spots that need eliminating, such as the line about the grappe, which is in exceedingly poor taste. They scored and answered several calls. The young man in the act possessed ability as a dancer and does good work.

Following intermission came The Creole Fashion Plate, in his second week at this house, and if applause means anything, he is good for a third week here. He employs a new repertoire and new gowns. The outstanding feature of the act is his ability to submerge his real self in his delineation. It seems almost impossible to believe that the dainty little girl before you is, in reality, a man. He was forced to take an encore, and responded to a second one after insistent applause.

James and Sadie Leonard, and Company offered their burlesque travesty on Shakespeare's Julius Caesar, entitled When Caesar C's Her. The act abounds in laughs galore, for it is very funny, indeed, to see Caesar sitting on his throne reading The Evening Telegram, and to see Mark Anthony come in with a gold bag, and announce that he has just made nineteen holes at Van Cortland Park. The act was a sure fire hit.

Mehlinger and Meyer, the popular song writers, followed, and the reception they got showed them to be really popular. They offered a singing act, in which they rendered their own compositions to the satisfaction of their audience. They stopped the show, and had to beg off when they got tired of responding to calls.

The Ara Sisters offered a dancing diversiment that succeeded in holding the audience seated, despite the lateness of the hour. Their act is, indeed, a diversion. They scored solidly.

S. K.

RIVERSIDE

The Four Bards have a strong-man offering of unusual merit which does not drag for a minute. The feats in their routine are all extraordinary and not one of them failed to thrill. Although the audience was a bit cold at the start of the act, they soon warmed up and gave the quartette the appreciation it deserved.

Harry Kranz and Bob La Salle, back in the old number two spot, although programmed in the second half, have added a few new numbers to the song part of their turn, among them the American Desert number used by Rae Samuels. The boys delivered their songs with the usual amount of pep and went off to a great band with the dance bits, in which Bob La Salle did a number of imitations.

Larry Reilly and a company of two men and two women, pleased here, and will do so in other houses, with his new offering of Irish life. The old woman who was formerly with him in The Minstrel of Kerry, is a very good character actress as are both the other men in the act. The little girl was also in Reilly's Minstrel offering, and is as charming as ever. Reilly's personality and singing are always sure-fire assets, and all of these put together in an offering of humor and sentiment are bound to go over.

Bert Hanlon has a monologue that is really very clever and delivered well. But in spots it is overdone. This was especially noticeable in his imitation of a Liberty Loan speaker, who, he said, he heard on Delancey Street. His accent could not have been better done by the speaker he was referring to. But the ain't you's and are you's were put in too often to be clever. The Fly song, is also too weak for a closing number. Bee Palmer still has the same jazz-band with her, despite the many reports which have been given credit up and down Broadway to the effect that they had quit. She has added one new number and the band jazzed excellently. We would suggest, however, that Harry Weber keep his feet out of the scene in directing the tempo from the wings, for they do not add to the beauty of the setting.

Jay Dillon and Betty Parker followed the Topics of the Day, opening the second section. The pair are a neat little couple, and their singing and patter can also be termed neat. They sing well and deliver their material pleasingly.

Eric Zardo, using his own big grand piano, played two classical bits, showing very good technique and ability and then rendered a medley of published numbers, excellently arranged. He also received an exceptionally big hand for a classical pianist, in fact, a very big amount of applause for any kind of an act. He bowed to the audience several times and just as many time to Julius Lenzberg and his orchestra.

Bert Baker and Company filled in for "Playmates", who were supposed to close the show. Baker offered the well-known comedy "Prevarication". Despite its age, the sketch is still going strong as was proved by the laughter and the hysterics into which the audience was thrown.

George McKay and Ardine, doubling at the Colonial, closed the show, and again some patrons showed their ignorance by walking out. But these were very few. McKay and Ardine not only held the rest in, but were compelled to take an encore and then took bows. As a dancer and comedian, McKay ranks with the best, and in support, Miss Ardine is not at all behind him. They are an excellent pair, and one can always enjoy seeing them.

G. J. H.

VAUDEVILLE

HARLEM OPERA HOUSE

(Last Half)

The Dancing Humphreys, a youthful pair, have the ability to offer a dance turn that should make the better houses. Their present turn, while pleasing, needs more to it, however, before it will do for better than the three-a-day. They would do well, also, to tone down their imitation of William and Gordon Dooley, for certain things permissible in an act between two men strike the audience as raw when a male and female go through the same actions.

The Victory Four, consisting of one youth and three middle-aged men, sang their way into a big hit. The quartette harmonizes well, and also delivers its numbers to good advantage. The youthful appearing member of the company possesses a good tenor and led well. There are one or two numbers in the routine that should be changed for more current songs.

Eddie Heron and Company offered a comedy sketch that was received with a good deal of laughter. The theme tells of a newly-wedded pair, who have been separated from each other for three weeks, owing to the husband being a traveling salesman. On his arrival home, he finds that his wife acts coldly towards him. She tells him that a lecturer convinced her that it was the only manner in which to act toward one's husband. He is saved from his dilemma by another woman, who, having heard of the lecturer's effect on the salesman's wife, comes to the house and flirts with him. His wife becomes jealous, changes her manner and all is as it should be. The acting is overdone and the sketch is ordinary.

Lucy Bruch, an attractive young woman, played the violin pleasingly and gave a good account of herself. She will be reviewed under New Acts.

Eddie Borden, with Sir Fred Courtney, was the laugh hit of the show with hokum and instrumental work. It is not the material the act contains which gets the pair over, but their excellent delivery of it. The instrumental bit, in which Courtney displayed ability and Borden played the violin, a la 'cello, was well done.

The Navassar Girls, a female orchestra of eleven instruments and a leader, closed the show, and in that position was compelled to take an encore. The company has a sign-board, on which they announce the name of each number about to be rendered. When reviewed, the board was placed away over in the wings, and, perhaps, only ten people out of the packed audience were even aware of the fact that there was a sign-board there. While the playing is very good, their repertory runs to the ordinary line of orchestra acts.

The closing bit, however, is excellent. In this, with the stage darkened, they rendered the Anvil Chorus, while four girls attired as blacksmiths, banged on anvils on a special set in the rear of the stage, and, by some electrical device, had sparks flying with each hammer-blow.

G. J. H.

MOUNT VERNON

(Last Half)

The Valdares, who really have a very clever bicycle offering, started by thrilling the audience and also had them giggling with some comedy stunts. Most of the work is done by the male member of the team, who put over a few new ones in the line of cycle work.

Mabel Burke and Sidney Forbes, with their Old Time and Modern Song Revue are playing a full week here. For the second half of the week, they offered an entirely new repertoire of numbers. Miss Burke needs no praise, as to her charming appearance and excellent voice. For, having been seen at Proctor's Fifth Avenue for years, practically all New York theatre goers know her ability.

Sidney Forbes, while known to some, is new to many. He presents a very neat appearance, and, in addition, has the essential qualification for an act of this kind—an excellent voice. All in all, they can be summed up as a pair of unusual merit in an act of unusual merit.

Dangerous Dan McGrew, the travesty, kept the audience shrieking with laughter. While the material itself can be vastly improved upon, the work of the cast, especially that of the main comedian, is good. One of the girls sings in a fairly good voice, and the other does a Spanish dance, evidently called Spanish because of the costume which she wore.

Bohnell Brown's Revue closed the show. This was the second performance the act had ever given in vaudeville. Although it did leave something to be desired, considering its newness it did well. A full review of the act will be found in New Acts.

G. J. H.

VAUDEVILLE REVIEWS

PROCTOR'S 23rd STREET

(Last Half)

George Buck opened the show, offering a pleasing conglomeration of song, comedy and instrumentalism. He is an excellent xylophonist, a good comedian, and knows how to put his act across.

Pop Ward and Curran, two old timers, who still have a lot of pep left in them, offered a comedy act that was a laughing hit. Ward plays the part of a stage manager, and Curran that of maid and later, a wop who tries to become an actor. His imitations were well done.

Cunningham and Bennett offered a song and talk act that is not unusual, but at the same time is diverting. They handle their material well, and have fathomed their ability so that at no time do they attempt anything out of their line. They scored heavily.

A Debut in Dubuque, a farcelet, came next, and will be further reviewed under New Acts.

The Follis Girls offered a song and dance act that could be improved upon by putting in some real comedy in place of the childish antics they employ at present to win laughs with. The girls have real ability, and should not spoil it.

Otto Brothers presented a burlesque on the vaudeville show, which was very clever, and proved to be a winner. They are burlesquing the single man, The Dutch comedians, The operatic act, and The song and dance team. They were generously applauded, and deservedly so.

Kennedy and Rooney came next and picked up the thread of laughter where their predecessors had left off. Kennedy is a nut comedian, with a style all his own, and Miss Rooney has the dancing ability of the family. They had to respond to an encore, declining a second.

Catherine Powell closed the show. The act is, in reality, a four people dancing act, and the other members are entitled to some billing. Miss Powell is a very clever toe dancer, and has a well staged act. We would suggest that the slightest of the two men eliminate his singing.

Are You Legally Married? was the feature picture.

S. K.

KEENEY'S

(Last Half)

With a fine exhibition of strong-arm work, which was both interesting and sensational throughout, the Dare Brothers, exponents of physical culture, opened the bill. These two young men, with their clever stunts, worked themselves into a big hand.

Grace Doro and Marguerite Evans were next. Miss Doro, who is billed as a popular song writer, may be, but she is no pianist, and, when it comes to singing, she is very weak. However, her partner has a fairly good soprano voice, which she uses to advantage, making the act passable for the very small time.

Valand Gamble, as a lightning calculator, is probably unbeatable, but, as a comedian he will never do. To start with, this young man, with his nimble brain, as far as figures are concerned, lacks the stage presence, the personality and the material to make him even a passable comedian. He probably would be better off if he discarded his unbilled partner, who dwells upon jokes of ancient vintage and could never get a laugh from an up-to-the-minute audience.

Billy (Swede) Hall & Company offered a comedy playlet which, although fairly well enacted, is a poorly written vehicle and needs lots of revising and pruning. The act is compounded mostly of hokum and, at times, the lines are suggestive. Probably the best part of the act, as it now stands, is Hall in the role of the wayward son. It is a fine bit of characterization.

Following the illustrated weekly, Hope Vernon made her appearance and scored from the very start with her rather sweet voice and charming personality. In her imitations of the violin, she should learn how to hold the instrument as well as something about bowing, and, above all, never forget to move her fingers. When these points have been mastered the imitation will be flawless.

Barness and Freeman have a well written vehicle in "The Tailor." These two laugh makers scored a big hand with their songs, patter and the dancing of the tailor. There should be more of the latter.

Sylvester Schaffer is without doubt one of the most versatile performers in vaudeville. A complete vaudeville bill is contained in his act.

E. H.

FIFTH AVENUE

(Last Half)

A bill that offered a variety of acts moved smoothly along, with newhoff and rhelms taking first honors.

Louis Stone, in a novelty clog act, opened the show. See New Acts.

Grace and Eddie Parks followed, opening with some patter on the subject of horses and then offering a routine of songs, dances and recitations. The team has a very acceptable vehicle and put their stuff over most effectively. Both possess good singing voices, and the act could easily stand another duet.

Vardon and Perry, recently returned from overseas, where they were entertaining soldiers, were in the third spot, and did well. See New Acts.

Virginia Rye, an original playlet presenting Eva Taylor and Company, contained a laugh for almost every line. The idea of the offering is timely, dealing with the high cost of liquor and the manner in which the action is carried out is both original and amusing. All the roles are well portrayed. The man who takes the part of the old coddler does a particularly artistic bit of acting, and, on his exit, he received considerable applause. His bit could be dispensed with so far as the action of the piece is concerned, for he has nothing to do with the main plot. But he is so clever and gains so many laughs that his presence is more than justified.

Newhoff and Phelps came next, a man and a girl with a routine of special and published numbers. Their songs are winners, although the Red Cross number is getting out of date. This team demonstrates the point that it isn't so much what you do as how you do it, and a great amount of thought has evidently been given to the working out of the numbers. The act stopped the show.

Pistel and Cushing, harkening back to the days of minstrelsy, extracted a lot of laughs with their foolishness and the gag so it has come to this, used in their opening minutes, was a sure-fire laugh-getter. This old act must have been seen before by a majority of the audience, but most of the house was still willing to chuckle over the comedy.

Anna Held, Junior is assisted by Emmett Guilfoyle, if we are to be guided by the billing, but Guilfoyle's comic efforts go further than assistance; he is half of the act. It is Miss Held's chicness that puts her over so successfully, while her exquisite costumes and the way she wears them delight both the female and male portions of the audience.

Lehr, Edmondson and Mohr, a male trio, held down the next to closing spot. See New Acts.

Marion Vadle and Ota Gigi closed the show with a New Act.

H. J. G.

VICTORIA

(Last Half)

Fred and Albert, a couple of acrobats who worked on a trapeze, displayed feats of acrobatic strength with their teeth and fingers and got over rather well. Their names didn't appear in the billing, because they took the place in the evening of the billed opening act, Wayne Reeman, the latter's failure to appear being due to illness.

The Bennett Twins are two girls whose baby talk nonsense didn't go nearly as well as their singing and dancing. One of them plays the piano and both wore very pretty costumes, the latter elements helping the act considerably.

Father's Daughter, the playlet that not so very long ago was used by Gladys Hulet, the motion picture actress, as a vaudeville vehicle, is now being used by four different players whose names are not given in the billing. The playlet is an infinitely better one than the average in vaudeville, for it has smart lines, even though it is rather thin in substance. It deals with a runaway newlywed couple who are being followed by the irate father of the wife, who, however, ultimately forgives them.

Downing and Bunin appear to be headed for the big time. The man is a capable comedian, even though his nut antics are a bit overdrawn. He might also sing his songs in a lower key, which would prove less of a strain on his vocal chords, and surely less on the ears of the audience.

Mme. Doree, whose musical aggregations have appeared in the big time houses, has seen fit, for some inexplicable reason, to eliminate her name from the billing of the musical act she is offering at present. Thus, the act is called The All-Star Grand Opera Company.

M. L. A.

CITY

(Last Half)

The Breakaway Barlows started the performance with their exceptionally amusing and entertaining revolving ladder exhibition. They were well applauded at the conclusion of their act.

Wiki Bird, a Hawaiian entertainer, who not only plays his native steel guitar well, but who possesses a rather pleasing voice in addition, was next. He offered a routine of vocal and instrumental numbers that were appreciated.

Walter Fenner and Company (of two women), offered a rather diverting sketch, which is more or less of a psychological treatise. The playlet has to do with a couple of ex-chorus girls who get together on a scheme to fleece some of the wise Johnny boys from uptown. On this trip, however, they lose out, for Johnny boy gets wise to their little graft.

A news reel was shown, following the sketch, after which Grace Cameron offered several character song bits, which went over nicely. She is a clever person, who has a likeable way about her, and knows how to judge her audience.

Warren and Templeton scored a huge hit, with their nonsense, sing-along, and acrobatic dancing. The boys are evidently real favorites with this bunch, as was evidenced by their reception.

Then came The Decorators with its slop, slush, and slapstick comedy. The audience enjoyed it immensely, and laughed itself almost sick. The act went like wildfire.

After all these years, Ryan and Lee are still doing their old act. We don't blame them, for the way they went through that audience was proof enough of its worth. They started off in whirlwind style, and kept things going throughout. The violin bit was perhaps the most appreciated of anything in the act.

Holt and Kendrick, in their exhibition of bicycle basket ball, concluded the performance, and scored a large hit with the athletic enthusiasts in the crowd.

The Blue Bonnet, a story of a Salvation Lassie, was the feature picture.

S. R.

JEFFERSON

(Last Half)

Eight acts comprised the vaudeville program. Mr. and Mrs. Gordon Wilde in their sketch called Shadowland, being the first to appear. Wilde did some shadowgraphing, very good throughout, and often touching the humorous, after which he introduced his daughter, Connie, who, in a small voice and with not a great deal of personality, sang a typical English music hall number and danced, after which the turn went back to the finger manipulation of Wilde, who, with both his wife and daughter as assistants, played out a little comedy on the sheet.

Berman and Harvey followed in the second spot, Berman singing four songs, a lyric number, a ballad and two jazz offerings, doing well for his part and working harder than he should have to because of the tame and impersonal manner in which Harvey, at the piano, performed. He just sat there and played, showing no life at all except in stealing a third bow.

Wolf and Stewart, in their old sketch, In Two Flats, did very well.

Fourth on the list were Friend and Donning, a straight and Jewish character, doing cross-fire and parodies. They pulled twenty-two jokes, by actual count, one of which was new.

Gould and Gold, the country boy and the country girl, a well known act on the small time, came on fifth, and, because of their poor material, had a hard time getting started. They finally got over, but not to any thunderous applause.

Collins Dancers occupied the sixth spot. There are eight people, four men and four girls, three men and three girls starting first to do some rhythmic dancing followed by a solo dancer who showed little more than a two among Ned Wayburn's recruits can do. The act finished up in a flash, however.

M. F.

VAUDEVILLE

"ONCE UPON A TIME"

THEATRE—Greenpoint.
STYLE—Musical Fantasy.
TIME—Thirty Minutes.
SETTING—Special, in Four.

There seems to be just one trouble with this act; it is a trifle too long. Aside from that, it is something of a treat, for not only has it a thread of heart interest running throughout, but it is packed full of comedy.

A young chap who, in his day, has had quite a few love affairs, as is evidenced by the number of portraits of young ladies that adorn his room, wishes that he might be with them all once more. While resting himself by the fireside, he, naturally enough, falls asleep and dreams.

His old sweethearts then enter one by one and announce that they have come back to visit him for one night. He arranges a party for them, to be properly chaperoned, of course, and they consent to come. After they have gone to make themselves presentable for the party, enter Bill, a strapping chap, who is on the lookout for some fun. Our hero of the many sweethearts, failing to find a proper chaperon, induces friend Bill to pose as his stepmother, in order that everything may be all right. Bill, after much persuasion, consents. And, in the words of the poet, then the fun began. Bill not only is the life of the party, but the life of the act, for his clowning and carryings on brought laugh after laugh.

After he has succeeded in meddling things up beautifully and driven the girls from the house, he leaves, angry and disappointed, to go out and get drunk. Our hero then awakens and finds that it has all been a dream.

Taking a long lingering look at the sweethearts that had been his once upon a time, he goes back to the fireside, to dream some more.

The act is well written and staged with an excellent musical setting, and fast comedy. It has all the elements of success, including clever people to play it. The lion's share of the honors, however, should go to the one playing Bill, for he is a very clever nut comedian, and his work is a pleasure to witness. No predictions as to the act's future are necessary, for it speaks for itself.

S. K.

MARTIN VAN BERGEN

THEATRE—Fifth Avenue.
STYLE—Parlor Entertainment.
TIME—Fifteen Minutes.
SETTING—In One, with Piano.

Van Bergen does well to style his act Parlor Entertainment, for that is exactly what it is: a refined parlor entertainment. He is assisted by a comely miss with a good voice. He possesses a pleasing baritone, which he employs to the best advantage.

They open with the rendition of a popular number, sung as a duet. This is followed by Kipling's "On The Road To Mandalay", sung by Van Bergen. He then exits, while his partner offers an Irish ballad.

Van Bergen's next number is a popular ballad hit which he puts over very well and follows with the rendition of Robert W. Service's "The Fool". His delivery of this piece is noteworthy of mention in that his enunciation is very good.

For an encore, he offers a double version of a love ballad. This act should find no trouble getting over before family audiences and in the better class theatres. It is a pleasing bit of entertainment. S. K.

NEW ACTS AND REAPPEARANCES

ANNA HELD, JR.

THEATRE—Mt. Vernon.
STYLE—Singing and Comedy.
TIME—Eighteen Minutes.
SETTING—In One and Full Stage.

Anna Held, Jr., formerly known to theatregoers as Liane Carrerra, bids fair to soon become as popular as her late mother.

Miss Held is supported by Emmett Guilfoyle, upon whom the entire comedy and singing part of the act falls. He starts his portion of the act after an opening song by Miss Held, by coming up from the audience. He then presents her with a bouquet which he tells her he took from a dead man. Patter follows between the two in which the audience is made aware that Guilfoyle, (who is not billed), is known as A. Knutt,—but no relation to Jeff Nutt. Guilfoyle is a dandy comedian and put over a number of clever gags, with Miss Held working as "straight."

Following the patter portion, the setting shifts to full stage and Guilfoyle, in a good tenor, sings a routine of published numbers. For each number, Miss Held, attired in a different costume, poses with him, and, in a few, sings with him. In the closing number, she wears the famous peacock gown which her mother wore.

The act is clever, from start to finish and handled excellently by both Miss Held and Guilfoyle. G. J. H.

LUCY BRUCH

THEATRE—Mt. Vernon.
STYLE—Violinist.
TIME—Twelve Minutes.
SETTING—In One (Special).

Attired in a neat gypsy costume, with knickerbockers, Miss Bruch presents a pleasing picture, working before a special curtain of blue satin.

She opened with a selection of "Gypsy Airs" and followed with an Hungarian aria on the violin. A ballad, using the mute, came next, and she closed with a medley of popular numbers.

Miss Bruch plays her classical selections and ballads very nicely, but her popular tunes are lacking in pep. She will find it easy going through vaudeville. G. J. H.

GEORGE GRIFFIN

THEATRE—Proctor's 125th St.
STYLE—Sketch.
TIME—Eighteen Minutes.
SETTING—Full Stage.

George Griffin has a comedy sketch in which he is supported by two women who were not billed when reviewed.

The skit showed a few good flashes in the way of laughs, but the plot of the offering and the sketch as a whole will never do for anything but the small time.

Griffin takes the role of a henpecked hubby whose wife has written a play. A famous actress calls to buy the play and by trickery he finally gets her to buy the piece for \$5,995 more than his wife intended to sell it for.

The lady who plays the part of his wife would do well to modulate her voice a bit, for although her part requires a harsh tone, she used it to an extreme. G. J. H.

BOBBY RANDALL

THEATRE—Greenpoint.
STYLE—Monologue.
TIME—Eighteen Minutes.
SETTING—In One.

Appearing in blackface and dressed in a white suit, with a huge red discharge chevron on his left arm, Bobby Randall's entrance starts the laughs going. He has a bunch of clever gags anent his experience in the army, which are not only laugh provoking, but very, very true. Randall has a good voice, which he uses with satisfactory results. Some of his gags are a bit suggestive, however.

Randall is a likeable chap with a good act and should find the going easy, if he watches his step. By studying his audiences he will, in time, learn to meet their demands. We say this, because, when reviewed, he used several gags that did not go with the Greenpoint audience, although they might have gone elsewhere. S. K.

HUDSON SISTERS

THEATRE—Proctor's 125th St.
STYLE—Singing and Dancing.
TIME—Fourteen Minutes.
SETTING—In One.

Two pretty girls whose features bear enough resemblance to each other to pass for sisters, have a sister turn that will soon make the better houses. For, in addition to possessing looks, the girls have personality, youth, and the ability to deliver a good song to the best advantage. Furthermore, they have an extensive wardrobe.

Their voices blend nicely together and their dancing also is very good. In fact, with a few weeks to smooth over the rough spots which are always found in a new act, they will do nicely for a number two spot on the big time. G. J. H.

PRELLE'S CIRCUS

THEATRE—Harlem Opera House.
STYLE—Animal and Ventriloquist.
TIME—Ten Minutes.
SETTING—In Three (Special).

With the scene showing the interior of a circus performance, Prelle, evidently a Frenchman, offers a novel dog act which will please the average audience. His canines are attired in the costumes of horses and elephants, and, in a ventriloquist bit, he gave two of the dogs the false faces of a man and woman.

The only trouble with the ventriloquist bit is that Prelle's pronunciation cannot be understood most of the time.

But the novelty is there, and that is sufficient to get the act over. G. J. H.

DAN GRACY

THEATRE—Proctor's 125th St.
STYLE—Monologue.
TIME—Twelve Minutes.
SETTING—In One.

Gracy works in a grey suit and uses a beard make-up. He opened with a number of gags, some of which are poor, some good, and many of which have been heard before. He uses two songs in his routine, one in the middle of his act and one, a very old one, at the close. With his present act, Gracy will do for the pop houses only. G. J. H.

BOTHWELL BROWNE'S REVUE

THEATRE—Mt. Vernon.
STYLE—Posing, and Specialties.
TIME—Forty Minutes.
SETTING—One and Full (Special).

Before starting a revue of Bothwell Browne and his Bathing Beauties, it would only be fair to Browne to say that when the act was reviewed, it was its second performance in vaudeville. Therefore, the offering will undoubtedly have many changes in it by the time it comes to the city. And it must be said, that many changes will be necessary—if it is to contain more than the forms and faces of some very pretty girls.

Before a special drop in one, a girl starts the offering with a song telling the audience that We Are the Movie Bathing Girls. Following the song the set shifted to three, special. Mickey Burns did the announcing of each of the bits that followed, holding up a sign which bore the title of the bit. Ten minutes of the act consisted of poses by the various girls, the poses showing A Bubble, A Fisher-aid Men, A Sand-Witch, An Ocean-Vamp, A Camouflage Nymph, A Beach Butter-Fly, The Queen of the Sea, and five girls in Neptune's Bow. Following the poses, all the girls were introduced by means of a sign-board, their names being: Eve Worth, Bee Allard, Harriette Gimbel, Jean Carlson, Maryon Aye, Mickey Burns, Marie Curliiss, and Elinor Bell.

The setting went back to one and two pretty little girls, whom we recognized as the Brown Sisters, offered some numbers on accordions. The girls did about eight minutes or so from the act which they formerly presented in vaudeville. They are still using some numbers which they have been playing for about two years or so, and new songs would be an acceptable change. The girls, however, gave a good account of themselves and received a big hand. We were wondering where Bothwell Browne was all this time, when the stage went back to full, and disclosed an oriental setting. Two young men and all the girls, attired in oriental costumes, lounged about on the stage.

After the house was fully "smell-ed-up" with incense, Browne entered. We would suggest that he removed those black beauty spots from his chin—for they seem to emphasize his nose and mouth, which show his features to be masculine.

After some posing by Browne, he did his oriental dance, which has been his specialty for some time. At the end of it, he thanked the audience in a male voice—but the gasp of surprise was not to be heard.

The finish is very weak. G. J. H.

NANETTE FLACK

THEATRE—Proctor's 125th Street.
STYLE—Singing.
TIME—Fourteen Minutes.
SETTING—In One.

Nanette Flack offered a number of songs as her tryout at this house. If one were to judge by her repertoire, he would come to the conclusion that she has done concert work.

Miss Flack has some pretty costumes and displayed a pleasing voice in some of her numbers, but her selections are poorly chosen for vaudeville. We would suggest a routine of popular ballads, and something for speed, for her present offering drags. G. J. H.

STOCK NEWS

No Relief in Sight for Conjestion of Booking

Managers of Small Houses Trying to Stall Companies Who Do Not Hold Written Contracts. Booking Pictures Because of Lesser Expense and Greater Profit

The conjestion of booking which has been reported since the season opened, continues unabated and in some territory grows worse, with no evidence of any relief.

That there would be a conjestion of bookings was only to be expected, when the season, brought to a sudden stop by the recent differences between the managing and playing ends of the profession, was as suddenly resumed. However, conditions the like of which now exists, were not expected, or even imagined and when it was found that there would be many cases of conjestion due to the large number of shows that would be suddenly placed on the road, it was hoped that in a week or two conditions would right themselves.

To the contrary, however, despite the passing of several weeks, there is no change or relief. Travelling stock companies which have been booking ahead by wire, find that when they arrive at

a town the managers of the house, many of which are controlled by large combines, are disinclined to carry out their word, claiming that unless the managers of the companies have written contracts they will not play. This has caused quite a lot of hardship to some of the companies, which have found, when they arrived at towns through the middle of the country, that they have lost a week of playing time and that the possibilities are they will lose another in the next town.

The reason for this attitude of house managers is that, during the off season, the booked pictures at their houses and found they were just as well patronized, at lesser expense. So, when they have any open time at all they play pictures in their houses. Now, believing that wired bookings are not binding, they are endeavoring, wherever possible to book pictures instead of shows. This also includes regular dramatic and musical productions.

MORE PLAYS RELEASED

A new batch of plays have been released for stock this week, and they include, "Petticoats," "Those Who Walk in Darkness," and "A Place in The Sun."

REPEATS TO CAPACITY

LOWELL, Mass., Oct. 27.—Buckley and Schaafe produced The Great Divide last week, following it's production by another company, and report that the week's business made a record for them this season.

BLANEYS ENTER WILKESBARRE

WILKESBARRE, Pa., Oct. 27.—The Blaneys, Harry Clay and Charles, have aquired a ten-year lease on The Nesbit Theatre, this city, the highest class house in town, and are planning to spend about \$10,000 in repairing and refitting the place, prior to opening it with a company of stock players.

JOINS APFEL COMPANY

READING, Pa., Oct. 27.—Mary Hill joins the Nathan Apfel Players in this city next Monday, as second woman and characters, jumping from Kansas City, Miss., to do so.

JOINS NEW BRITAIN COMPANY

NEW BRITAIN, Conn., Oct. 25.—Dillon Deasey has been signed to play seconds with the stock company here.

GOES INTO PICTURES

SAN DIEGO, Cal., Oct. 24.—John Wray, who runs the stock company at the Strand Theatre, this city, has been appointed director with the Ince forces at Los Angeles, where he will make pictures at the same time he is running his company here.

DAMROTH CHANGES PLANS

WOODCLIFFE, N. J., Oct. 27.—George Damroth, who was to have opened his company, The Ruth Hall Players, here, last week, has changed his plans and the company will open on November 3rd instead. The opening bills will be The Divorce Question and The Sweetest Girl in Dixie. Meanwhile, The Jewel Theatre, his house, is being renovated and redeccorated.

SHERMAN-KELLY TO REOPEN

The Sherman-Kelly Stock company, which for several seasons past has been playing through the North Central states, will reopen it's season at Superior Wisconsin, on November 15th, for a run of 20 weeks. In the company will be Violet LeClair, leading lady, Lawrence Bingham, leading man. Jack Reedy and Gene Lane are to play important parts. The opening bill has not yet been decided upon.

BALTIMORE STOCK GOES OVER

BALTIMORE, Md., Oct. 25.—The A. J. Glassmire Stock Company, known as The Colonial Players, which opened it's season on Monday of this week, with "Daddy Long Legs" as the attraction, has registered strong. In the cast are Nina Guy Bristol, leading lady, Arthur La Rue, leading man, Ralph Murphy, juveniles, Christabel Hunter, nigenues, Louise Gerard Huntington, characters, Vivian Suckling and Richard Barrows. Max Thomas is stage director and Frank S. Peck assistant director, while the house is under the management of Edward C. Hartman.

GOES INTO VAUDEVILLE

Josephine Dillon, who has just arrived from the coast, where she was a great favorite with various stock companies, has deserted the repertoire there and is now in vaudeville with Bert Wilcox, playing over the U. B. O. time.

JOIN HAVERHILL STOCK

HAVERHILL, Mass., Oct. 25.—The Academy Theatre Stock Company, at the Academy, this city, under the direction of A. J. Casey, has made some changes in it's personnel, and now has Clyde Franklin in the cast, while Lee Sterrick is the new director of the company, starting this week with The Woman in The Case.

QUITS STOCK FOR COLLEGE

SEATTLE, Wash., Oct. 25.—Charles Murphy closed to-night with the Wilkes Players and leaves Monday for San Francisco, where he will continue his study at the California College of Osteopathy, where he studied before he became an actor.

CHICAGO NEWS

AFTER NEW THEATER SITE

Reports are current here that The Famous Players-Lasky Company are negotiating for the acquisition of the Old Potter Palmer estate, situated at South State and Monroe streets. The Famous Players firm intends to raze the buildings standing at present and erect a new skyscraping hotel and theatre adjoorning.

Should the deal go through, it is reported that some \$20,000,000 will change hands.

NEW ONE FOR LOOP FIRM

Jones, Linick & Schaeffer are planning the erection of a new house directly opposite Rothschild's Department Store, to be built upon the property now containing The Pastime Theatre, and several small houses. Another house will be built by them at 308-10 South State Street, upon property just leased from George Isham and son for a period of ten years. At present, a hotel occupies the ground.

EUGENE WALTERS HERE

Eugene Walters, the playwright, who gained a lot of rather doubtful publicity recently by beating up Nina Whitmore, the actress, in Los Angeles is in town here, having arrived to witness the opening of Edward Locke's new play, "The Dream Song."

WILSON AVENUE THEATRE SOLD

The Wilson Ave. Theatre will shortly be withdrawn from the list of local vaudeville theatres. The property has been purchased by a bank and will be torn down to make way for a modern banking institution.

The Wilson Avenue Theatre has not been successful since the death of its founder, Mitchell Licalzi. Many others have managed the house since then and all have prove dfailures. The house was formerly booked by the Western Vaudeville Managers' Association, being recently leased by Coney Holmes, a local independent agent.

"FLO-FLO" IS CLOSING

"Flo-Flo" will end its engagement at the Olympic theatre a week from today and will be succeeded by Robert Mantell in Shakespearean plays, who will remain here for but a short stay, taking to the road following his local engagement. Al Shean, one of the principals of "Flo-Flo" will appear in a new play, now being written for him by a Chicago author. He will act a Yiddish character, which is said to be a blend of David Warfield, Simon Levi and Barney Bernard's Abe Potash.

SANTLEY SHOW COMES IN

She's A Good Fellow, with Joseph Santley and Ivy Sawyer, replaced Listen Lester at the Illinois theatre, Sunday night.

GAVE TWO SHOWS

Two performances of "Oh, Look," were given by The Dolly Sisters on Saturday night at the Auditorium Theatre, where they are appearing for the Policemen's benefit. The first performance started at 7 o'clock and the second started at 10 P. M. sharp.

PICKED TO RUN CIRCUS

Cy De Vry, formerly animal keeper for the Lincoln Park Zoo and known as one of the best animal trainers in showdom, has been selected to conduct the annual show at the American Legion Victory reunion and Circus Hippodrome to be held Nov. 8-16 in the International Amphitheatre. The circus program will include a number of prominent circus acts, including animals, clowns, etc.

SHUBERT-POST FIGHT STILL ON

The fight between the Shubert interests and the Chicago Evening Post is still being contested. The Post continually hammers the Shuberts when an opportunity presents itself and the Shubert's have caused to be placed in their programs the following announcement: This theatre does not advertise in The Chicago Evening Post because of its persistency in printing untruthful statements about the Messrs. Shubert, their theatres and attractions.

These announcements appear in the programs of the Garrick, Princess and Studebaker.

STATE BUYS CUBS PARK

Baseball fans are grieving this week at the news that the Old Cubs park out on the north side has passed into the hands of the State of Illinois. The State paid \$400,000 for the ball park. The property will be improved with State hospitals and other state institutions.

JOE BIRNES HERE AGAIN

The much discussed opening of the local White Rats' office has not, as yet, taken place. However, two former representatives are on the scene, Joe Birnes having arrived here late last week and Abner Ali, who has been making Chicago his home since he left the Rats some years ago.

PUBLICITY HELPING "SCANDAL"

Following the scandal created by the finding of Lorin Howard and Ada Gerard in a flat last week by Mrs. Lorin Howard, both the principals are playing the outlying theatres in Chicago, heading a cast which is offering "Scandal." Last week the company played the Victoria Theatre and, according to Manager John Benerio, the house record was completely smashed. It is said that people were attracted to the production from all parts of the city, due to the wide publicity given the affair through the daily press.

LEWIS GOES EAST

Bert Lewis has folded his tent and departed for the East. He was given a route for forty weeks, but the figures did not meet with his approval and he quietly and quickly traveled eastward to seek an offer there in vaudeville.

JOINS WINTER GARDEN

Adele Jason, former prima donna for Pepple and Greenwald, has accepted an engagement to appear with the Chicago Winter Garden productions, playing at the Winter Garden Restaurant. She will appear in singing roles only. She has just completed a tour of the Pantages Circuit.

START ON NEW THEATRE

Wreckers have started work on the old Inter Ocean building, formerly the Columbia which some years ago was destroyed by fire. The interior has been completely torn out and work will be rushed in order to complete the theatre before the Christmas holidays. The theatre will be devoted to straight motion pictures.

JACK LEWIS OPENS

ROANOAKE, Va., Oct. 25.—Jack X. Lewis and his stock company opened here on Monday with "The Rosary" as the attraction, and scored so heavily that they will remain for the remainder of the season. In the company are Edna Grandin, leading lady, Grace Leonard, Janet Carew, Dawn Frost, Hal Stack, Frank Morris, Pat Carson, Larry Powers, Ramon Greenleaf, Frederick Clayton, Robert Harrison, Dess Tomlinson, George Gilday, scenic artist, and Dave Heilman, Business Manager.

THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded on 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....Pres. and Sec.
Frederick C. Muller.....Treas.
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
Paul C. Schweinhart, Managing Editor

NEW YORK, OCTOBER 29, 1919

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.

Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bld.
Harry F. Rose, Manager.

San Francisco Office—830 Market St.
R. Cohen, Manager.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "Authority."

The Clipper Can Be Obtained Wholesale and Retail at our Agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C.; England; Brentano's News Depot, 37 Avenue de l'Opera, Paris France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

WOULDN'T ONE BE BETTER

The American Legion, an organization composed of men who contributed toward the winning of the recent world war, will shortly find among its many posts, three made up entirely of theatrical men. These are the S. Rankin Drew Post, the Thomas Gill Post, of the Lambs Club, and the recently organized Friars Post, all of which seek to enter the parent body with but one aim in view, that of strengthening the bond of fellowship among the thousands of ex-service men in the country. In forming three organizations in the theatrical world, a field that narrows down to perhaps 5,000 or 6,000 men who actually took some part in winning the war, the eager promoters have overlooked the first and main factor which prompted the formation of the American Legion unity. It is unity that won the war and it is unity that must be had for better government and country. Without unity every great organization in the world has failed and without unity the American Legion will fail in its attempt for betterment and good fellowship in the United States.

The stage has always been governed by pretty jealousies, and from an outsiders point of view, jealousy has been allowed to creep into the formation of these three separate units of America's fighting theatrical men. This must be stamped out before unity can ever be attained. Why should there be three organizations, when one would suffice and insure unity. Men who gave their all, together as one unit, have now become divided.

What is needed in the theatrical world is one organization and not three. Theatricality is too small for any more. Friars, Lambs and others, must get together under one head. They fought side by side as one unit, obeying the same commands. Now, if they are to win there must be the same unity. Perhaps it is only fair that if such steps should be taken that they all enter under the charter of the S. Rankin Drew Post, the Pioneer Post of the Legion in the theatrical field. Theatrical men, put aside your petty jealousy, enter one organization, under one head, establish unity and win.

25 YEARS AGO

Amanda Fabris was prima donna with the Francis Wilson Comi Operay Company.

Forbes and Quinn were with Hyde's Comedians.

The management of the Herald Square Theatre, New York, announced that, in future, no tickets for that house, would be sold except at the box office.

Steve Brodie appeared in On the Bowery at the Peoples Theatre, New York.

New Plays: The Cotton King, The Best Man, The Struggle for Gold, The Brownies, Mosswood, Miss Dynamite, Rob Roy, with Wm. Pruek and Joseph Herbert, Off the Earth, with Eddie Foy, Doreas, The Kodak, Church and Stage, The Scapegoat, Cell 22.

Answers to Queries

B. H.—"Pals First" opened at the Fulton Theatre on February 26, 1917.

(2) By Lee Wilson Dodd, adapted from Francis Perry Elliot's novel by the same name. (3) William Courtenay and Thomas A. Wise.

E. W.—E. H. Sothern wrote "Stranger Than Fiction." It was presented at the Garrick.

R. T.—"Paul Jones" was an opera. It was revived at the Union Square Theatre by Agnes Huntington twenty-seven years ago.

A. P.—The same Yvette Rugel who did a single in vaudeville and is now with George White's "Scandals," is the same who appeared formerly in vaudeville with Johnny Dooley. They were a headline act on the big time. nold.

Printing Under Difficulties

The present edition of The New York Clipper was issued in the face of a strike in New York printing offices that has compelled many publications to entirely suspend. Any curtailment of news, delay in delivery, etc., is due to that cause.

P. L.—It was announced in 1917, but, as yet, the Shuberts have not built any theatre near the Garrick on Thirty-first Street.

K. S.—D. D. Withers died in New York twenty-eight years ago.

P. K.—William A. Brady played the role of Svengali in the production of Trilby in the South.

A. D.—The Frank Keenan now appearing in films for Pathe was formerly a legitimate performer.

W. T.—Bert and Harry Gordon, who played in vaudeville, have gone into the producing and booking end of the game.

J. R.—Vaterie Bergere appeared in David Belasco's production of "Madame Butterfly." She played the role of Chocho San.

E. C.—The Fugitive was written by John Galsworthy and opened at the 39th Street Theatre on March 19, 1917. Emily Stevens was featured.

T. J.—Niblo's Garden held its last performance on March 23, 1895, with "My Aunt Bridget" as the attraction.

E. P.—John Drew was with Augustine Daly's company, but he left to become leading man at the Empire Theatre.

B. X.—E. H. Sothern was a member of the Lyceum Theatre stock company under the management of Daniel Frohman.

Eddie.—"The Geizer" was a burlesque on "The Geisha" and was produced at Weber and Fields' Music Hall.

Inq.—Slivers and Marceline were at the Hippodrome.

G. P.—The Royal Theatre, in the Bronx, used to close during the summer, but, for the past few years, has remained open all season.

W. L.—The Garrick Theatre was owned by Annie I. Harrigan, but in May, 1915, was transferred by her to the Braham Realty Company for \$300,000. The property carried a mortgage of \$180,000 at the time.

C. G.—Paul Armstrong died on Aug. 30, 1915.

Ben—Her name was Ada Lewis. She appeared as the tough girl with "The Last of The Hogans."

A. L.—The theatre now known as Spooner's Theatre, in the Bronx, on Southern Boulevard and 163rd Street, is now a motion-picture house. This was the same one in which Cecil Spooner appeared with her stock company some years ago. The play you have reference to was "Life's Shop Window."

P. J.—Write or see Gus Hill, in the Columbia Theatre Building, New York.

Y. S.—Jack Wilson has appeared on the Loew circuit.

V. H.—Pack Allman, formerly teamed with Herbert Ashley in the act done by Ashley and Skipper. Allman is now playing with Maretta Nally in the act done by himself and Rena Ar-

Rialto Battles

HERE GOES AGAIN

There was once a critic named Haynes who with his writing took lots of pains. But the editor said, As his copy he read, Ye Gods, the poor fish has no brains.

WHAT'S IN A NAME?

What's In a Name? is the title of a new show that John Murray Anderson is putting into rehearsal. He'll find out the answer soon enough.

HOW TIMES CHANGE

Twenty-five years ago Adolph Philip produced "The New York Brewer and His Family." Twenty-five years from now folks will be wondering what a Brewer is.

SOUNDING "DOUGH"

In light of the slim attendance at the performances of the Star Opera Company, it looks as if the company is having a hard time cashing its singers' notes.

A TACTLESS REMINDER

At the Holy Cross League, where many rehearsals go on, the doorman bears the letters: H. C. L. A fine thing to remind an actor about when he's not even drawing a salary!

BUT THESE THINGS NEVER HAPPEN

Nora Bayes flopping.
Eddie Foy playing Hamlet.
Ed Wynn dining with the Shuberts.
Plenty of seats for "Clarence" at the box-office.
Actors getting sore at good reviews.

HEARD ALONG THE RIALTO

And he's been stringing me along about a booking now for two months. I wonder if The Jest is a funny show.

What does he know about vaudeville that he can pan my act?
Since he has a route, he doesn't speak to anybody.

TELL ME—

Have you ever noticed how the titles of newly published songs run in succession, for instance, "Tell Me", — "Now I Know", — "You didn't want me when you had me", — "Someday you'll want me back", — "I know what it means to be lonesome", — "At the High brown babies Ball", — "Ida ever notice, hab, dija?"

AND SO IT GOES

The curtain rises, disclosing a very pretty scene, with a sweet young thing seated, waiting for her lover. He enters and they make fervent love. In the second act they are happily wed. In the third they are divorced, in the fourth they reconciled, and the audience sighs, and says, "It's too bad they aren't really married", and after the show, he goes home to wash the dishes for some other women, and she goes home to mend some other fellows socks. And the next day a new audience sighs and says the same thing that yesterdays did. Such is life.

OUR OWN DICTIONARY

Entertainment—What theatres were built for, but don't always provide.

Entertainers—Like good whiskey, now-a-days, very rare.

Equilibrium—Very necessary to perch and balancing acts on the stage.

Excellent—A word that does not always means what it is meant to mean.

Exciting—What most acrobatic acts and murder dramas are supposed to be.

Eclipse—What happens when a movie star appears in a regular play.

Expense—To eliminate which most men and women teams get married.

COHEN ISSUES "WRINKLES"

"Wrinkles", is the title of a new song just released by the Meyer Cohen Music Co. It is by Eddie Dorr, Bob Schafer and Dave Ringle.

NO MORE GERMAN OPERA

German Opera will not be produced in New York by the Star Opera Company, under a decision handed down by Justice Leonard Giegerich on Monday.

The Star Company through its attorney, Max D. Steuer, had obtained a temporary injunction restraining Mayor Hylan, Police Commissioner Enright and other city officials from interfering with the production of opera in the German language at the Lexington Opera House on Lexington Ave. In his decision on a motion for a permanent injunction, Justice Giegerich said: "After careful consideration of the facts appearing in the papers and the arguments of counsel I have reached the conclusion that the motion to continue the injunction should be denied."

GEST MAKES A SUNDAY DEAL

Added to the weekly increasing list of theatres offering Sunday concerts is the Century Theatre, which will offer a program of Keith vaudeville acts every Sunday night, starting this week. The Keith interests and Morris Gest are connected jointly in the plan, and Gest will, in all probability, give over the Manhattan Opera House, as well, to Sunday night concerts, with the same kind of an arrangement.

SIX STERN SONGS ^{THAT ARE} SURE SUCCESSES

SOME DAY YOU'LL WANT ME BACK

THE SOLID BALLAD HIT THAT GOES OVER EVERY TIME---YOU'D BETTER GET IT!

BLUES

MY NAUGHTY SWEETIE GIVES TO ME

THE BEST BET OF BLUES SONGS
BEATS 'EM ALL!

HONEYMOON

The Charming Waltz Success
A DAINY AND TUNEFUL DELIGHT
HAVE YOU HEARD IT?

KENTUCKY DREAM

THE WALTZ SONG CLASSIC

A FAVORITE EVERYWHERE

I FOUND THE SWEETEST ROSE THAT GROWS IN DIXIELAND

The Different "Dixie" Song. Great Melody, Wonderful Lyric.. Get It!



YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)

ONE MIGHTY PUNCH FROM START TO FINISH. EFFECTIVE DOUBLE VERSIONS READY

CHICAGO
119 No. Clarke St.

CINCINNATI
Room 12, Masonic Temple

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PROFESSIONAL STUDIOS

226 West 46th Street, New York
Opposite the New N. V. A.

BOSTON
181 Tremont St.

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485 Main St.

BURLESQUE

NATIONAL WHEEL TO CHANGE POLICY

CHORUSES WILL BE PERMANENT

A change of policy of the National Burlesque Circuit will be made in the next week or two, according to the announcement of General Manager Charles Barton last Saturday at the headquarters of the company in the Gayety Theatre Building.

Barton is now working out a plan which will go into effect about the middle of November, whereby the circuit will discontinue moving the shows from city to city, but, instead, the principals will go from one house to the other, with a manager in charge, while the chorus will remain intact. When the principals have played all the houses, once, they will repeat with a new show. A producer will stay permanently at each theatre and stage new numbers every week.

At the present time, the circuit has houses in Buffalo, at Liberty, a suburb of Pittsburgh, Baltimore, Philadelphia and Rochester, all week stands. Schenectady and Troy are four day stands. It will remain this way practically the balance of the season, with the possible exception of a few more weeks added. However, the circuit will have a working agreement next season with fifteen more houses in the West and the Middle West. What the houses are, however, could not be learned.

It is also rumored that the Empress, Cincinnati, when it opens early in November, will have a working agreement with the National Burlesque Circuit. This house, it will be remembered, was recently bought by several Detroit men, who tried to put it on the American Circuit, but were unsuccessful. They then announced that it would play burlesque stock. The Empress will open with thirteen principals and twenty-six chorus girls, and in addition to this, they will offer four vaudeville acts. The principals and sets will be changed each week. Moe Messing, who closed with the "Burlesque Wonder Show" in Chicago last Saturday night, will manage the house.

The route of the circuit will be, it is said, as follows: Gayety, Philadelphia, to Troy, breaking the jump with two one-nighters. Two more one-nighters will then be played and then into Schenectady for four days. They then will play one week stands in Rochester, Buffalo, East Liberty, Cincinnati and a week of one-nighters in to Baltimore, and back to Philadelphia. This will give them nine weeks. It is claimed, however, that before the first of December there will be two more week stands and three more weeks of one, two- and three-nighters.

SHOWS MAKE CHANGES

The American Burlesque Circuit has ordered two of the principals to be replaced, a new set of scenery and two new sets of costumes for the "Broadway Belles". In the "Aviators" the following changes have been made, Mitty Devere and Lew Lederer have replaced the two former comedians, and Dolly Medea is the new prima donna. Ray Midgley is fixing up the numbers.

JOINS "GIRLS OF U. S. A."

Ernest Mack will join the "Girls Of The U. S. A." at Chicago next week. He will work opposite Lew Hilton.

NAUMAN LEAVES WELSH SHOW

Chris Nauman closed as agent of the Ben Welsh Show at the Columbia last Saturday night. He was immediately engaged by Mike Kelly to go ahead of the "Pace Makers". He will open next week.

PRIMA DONNA LAID UP

CAMDEN, N. J., Oct. 25.—Eleanor Fisher, prima donna of the "Cracker Jacks" has been compelled to remain at her hotel for a few days on account of a reaction from an automobile accident she had several months ago.

AL REEVES SIGNS TWO

MONTREAL, Can., Oct. 2.—Kennedy and Kramer, who recently returned from South America, will join Al Reeves Show at the Empire, Albany, next Monday. They will do their specialty in place of the one done now by Stewart and La Van. Kennedy and Kramer were with Reeves two seasons ago, before going to South America.

TO MANAGE ROAD SHOW

ROCHESTER, N. Y., Oct. 24.—Joe Edmonston has closed as manager of the Columbia Theatre, a National Burlesque Circuit house and is managing a \$2.00 road show. Barney Kelly, the former treasurer of the house, is now manager.

BELLE ADAMS TO MARRY

PHILADELPHIA, Pa., Oct. 27.—Belle Adams closes with the Behman Show at the People's Theatre, here, Saturday, to retire from show business. She will leave at once for California to be married. Miss Adams has been with the Jack Singer shows for the last ten years.

ARLINGTON TO QUIT

This will be Billy Arlington's last season in burlesque. He will open in vaudeville at the close of the present season with the Pall Mall Trio, under the name of Billy Arlington and Company. Max Hart will book the act.

MESSING LEAVES CHICAGO

CHICAGO, Ill., Oct. 25.—Frank Parry, former manager of the Columbia Theatre here, took over the management of the "Burlesque Wonder Show" at that house to-day, replacing Moe Messing, who left here to-night for Cincinnati, where he will manage the Empress Theatre, a new burlesque stock house which will open shortly.

OPERATE ON SOUBRETTE

OMAHA, Neb., Oct. 25.—Grace Fletcher, soubrette with Hurlig and Seamon's "Social Maids," was operated on during the week's stay of the company at the Gayety Theatre, here, by Dr. Lee Edwards, a chiropractor. He was successful in forcing back into its position one of the small bones in her spine without causing his patient to miss a single performance.

GERARD BREAKS RECORD

WATERBURY, Conn., Oct. 27.—Barney Gerard's "Follies of the Day" broke all records at Jacques Theatre here without a holiday. They played to \$4,600.

JOINS "STAR & GARTER"

ROCHESTER, N. Y., Oct. 27.—Clara Hendricks arrived here this morning to join the Star and Garter Show. She will open at the Gayety during the week. Miss Hendricks was booked through Ike Webers office.

AMERICAN FILLS IN KANSAS LAYOFF

WILL PLAY TULSA, OKLAHOMA

It was announced at the headquarters of the American Burlesque Circuit last Thursday that the lay-off between Kansas City and St. Louis had been filled in at Tulsa, Okla.

Commencing with the "Midnight Maidens" company on Sunday, November 9, the American shows will play the Grand Theatre that city for six days, closing on Friday night. The shows will then leave Tulsa Saturday morning for St. Louis, a distance of over 450 miles and open the next day at the Standard, that city. Joe Donegan, of Kansas City, completed the deal with the American Circuit, and will handle the house.

Tulsa will be tried out for four or five weeks and if found not a paying proposition, the agreement will be cancelled. The companies will play the house on percentage—and there will be no guarantee.

The American Burlesque Circuit wired I. H. Herk about booking in Sliding Billy Watson last Saturday, but had not received an answer to the telegram up to Monday night. In case they are successful in putting Watson in there, he will open the house a week earlier.

Some managers who have played that territory seem to think it a mistake to book shows at Tulsa for six days. They think it would be good for three or four days. They suggest opening there on Sunday and playing four days and then two days at Oklahoma City, closing there Friday night and jumping into St. Louis the next day. They also claim that the shows could easily get \$2.50 if billed as "New York Burlesque." It is claimed that the small "tabs" are going through that country getting top money and there is no reason why an American Circuit show, carrying thirty-six to forty people, should not get regular money after jumping down from Kansas City.

GET FIVE YEAR CONTRACT

Harry Harris, featured comedian of the Behman Show and his brother, William, were signed up by Jack Singer last Wednesday to a five year contract, commencing next season.

W. T. CAMPBELL HURT

CLEVELAND, O., Oct. 23.—W. T. Campbell, of Drew and Campbell, who control several theatres in this city and elsewhere, as well as the Liberty Girls on the Columbia Circuit, was badly injured at his home in Wauseon several days ago in a gas explosion, which occurred while examining a natural gas well on his property. He has improved steadily during the past week and expects to be able to return to his office at the Star in the next week or so.

SIGN FOR PRODUCTION

Maybelle Parker and Agnes Peppin have been signed with a New York production through the Ochorus Equity Association, which they joined on Oct. 15th. Previous to joining the girls resigned from the Golden Crook company.

"BROADWAY BELLES" ALL ACTION, HAS GOOD WEEK AT STAR

The "Broadway Belles," owned by Joe Oppenheimer and Joe Leavitt, was at the Star last week and played to one of the best week's business of the season, without a holiday. This show, while it has many of the same bits it had last season and with but three changes in the cast, two new sets of scenery and some new costumes, is one of the best laughing shows to play this house, and is, without a doubt, about the fastest we have seen here. It is all action from the time the curtain goes up to the end of the performance.

This is due principally to the fact that Joe Marks is the first comedian and Eddie Cole his first lieutenant. These two speed merchants in any show will keep it going at a record rate of speed.

In Marks, this firm has the fastest acrobatic Hebrew funster in burlesque. This little fellow, when it comes to action, starts where most of the others leave off. He is a dandy tumbler, taking all kinds of bumps and falls; he can dance, is witty, can sing, is funny and is a gutten for work.

Cole repeated his success of last season in his "Dutch" role. His dialect is good, he works fast and one thing noticeable is the way he always works up to Marks. These two boys team up better than the majority of teams on either circuit.

Billy Harris is the juvenile straight man. This young fellow is not seen to the advantage we have seen him in the past, for he is miscast. He was in the service last season and we missed him. He is a fine talker, good dresser, makes a great appearance and is a hard worker when seen right. He should be given more to do. But the way this show is booked up, he could not show up properly.

Burton Carr is the straight man, and he is a neat appearing fellow who works well in the scenes. Victoria Kaye is the prima donna. She is a stately woman of good carriage and possesses a fine voice. While several of her numbers are not just suited to her, she renders them well. Her high notes she takes nicely. She displayed a pretty wardrobe. She did very well in the scenes with the comedians.

In Dolly Davis, the management has a soubrette that could be developed into one of the best in the business with the proper handling. Miss Davis is new to us, and in appearance is a second Middle Miller. Her work, while still a little crude, is on the lines of that popular soubrette. Miss Davis dances and puts a number over well and there is no doubt but what some manager of a Columbia show will have her signed up before she leaves New York if she is no already under contract with her present managers. She looks like a "find" to us.

Emily Clark, a rough ingenu soubrette, handled her numbers well and did nicely in the scenes.

The "Hold Up" bit went over well as done by Marks, Cole, Carr, Harris and the Misses Davis and Clark. The "telephone" bit changed around some went nicely as offered by Cole, Harris and Carr.

Marks and Miss Davis were a clean up in their specialty, in which they closed one song, and finished with a fast dance. It stopped the show.

Marks, Cole, Carr, Harris and the Misses Kaye and Clark, did well with the "clerk" bit.

The "sucker" bit they did as well as last season. Marks, Cole, Harris and Misses Kaye and Clark were in it. In the "piano" bit, they repeated their former success. Marks, Cole and Carr were seen in this bit again.

Something new they are doing, however, is the finale of the first part, when Harris introduces the principals in song, even to the stage crew and the manager. It went over big and they seem to enjoy the fact of being there, even to Manager Leavitt, who seemed to be counting up the house, the way he looked. Several of the principals offered a dance here, with Marks finishing with a few fast Russian steps.

Marks and Cole, in their specialty, offered a half dozen parodies that were a sure fire hit.

Miss Davis' "finishing" number was a success, as she did it very well.

The "meal" bit was full of laughs the way Marks, Cole, Carr and Miss Kaye did it. Marks did a corking good drunk here. The comedy quartette done by Marks, Cole, Harris and Carr, pleased.

The chorus looks well and the girls work hard. The management has given them some new wardrobe that was noticeable lacking in past seasons. As a whole, "Broadway Belles" is a good, clean fast show.

To our way of thinking, it is one of the fastest shows we have seen at this house with one of the fastest comedians on the circuit.

(Burlesque News continue on Pages 27 and 33)

HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS
NOTHING BUT HITS

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS
DOUBLES FOR TWO MEN OR TWO GIRLS
LOTS OF EXTRA CHORUSES

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS
CAROLINA SUNSHINE
YOU WILL HEAR IT EVERYWHERE

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS
CAROLINA SUNSHINE
BEAUTIFUL DUET FOR SINGERS

The Most Beautiful
Irish Ballad in the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan
Music by Monte Carlo and
Alma M. Sanders



I AIN'T 'EN
GOT'EN NO TIME
TO HAVE THE BLUES

A Great Harmony Song
A Great Patter Chorus

BEAUTIFUL SPOTLIGHT SONG
CAROLINA SUNSHINE
GREAT FOR QUARTETTE

SONG AND INSTRUMENTAL
CAROLINA SUNSHINE
GREAT FOR DUMB ACTS

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

VAN & Schenck's Big Hit
OPEN UP THE GOLDEN GATES TO
DIXIE LAND

Lyric by Jack Yellen

A Riot of Laughs
WHEN MARIUTCH MAKES DA SHIMMIE
SHE WAB

The Best Italian Song in Years

By Sterling & Von Tilzer

Still Going Big
SOMEBODY'S WAITING FOR
SOMEONE

This Ballad will Never Die

Better than, Says I to Myself
SURE AND IT'S ME THAT
KNOWS

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUBLISHING COMPANY, 222 West 46th Street, N. Y. City

BEN BORNSTEIN, Gen. Mgr.

MURRAY BLOOM, Pro. Mgr.

HERMAN SCHENCK, Asst. Pro. Mgr.

Chicago: EDDIE LEWIS, Mgr.

Philadelphia: HARRY LINK, Mgr.

Boston: BILLY HARRISON, Mgr.

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San Francisco: CARL LAMONT, Mgr., Pantages Bldg.

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MELODY LANE

Printers Strike Makes Big Inroads On Music Business

Plants Now Closed for Nearly a Month Have Created Unprecedented Condition in Publishing Industry. Few Houses Have Stock to Supply Demand and Future is Still Uncertain

The printers' strike, now in its fourth week is making big inroads on the sheet music business and practically every house is seriously affected. Anticipating the trouble nearly all of the publishers had a large quantity of music on hand and were therefore prepared for the closing down of the plants, but few anticipated that the strike would last more than a week or so and the reserve stock was soon depleted.

A few of the larger publishers made arrangements with plants outside of the city to do the work and while considerable music is coming from them the deliveries are slow and uncertain and the quality decidedly inferior to that furnished from the big New York music printing establishments.

The strike of the railway expressmen still further complicates matters, as this not only delayed the receipt of music but also held up the out of town shipments made by the publishers, who for a week or so were forced to use the parcel post.

Another condition has seriously affected the business and that is the big shortage of skilled labor throughout the entire country. Large printing plants were forced to turn down large and profitable orders for the printing of music simply on account of their inability to secure men to turn out the work. Nearly every large printing plant in the entire east is running short handed and is therefore away behind in the work of the regular customers. This has caused the refusal of many printing orders which would in normal times be gladly accepted.

Those in close touch with the situation predict that the strike will last at least a week or so longer although it may be settled suddenly much sooner, but in any event labor costs are bound to increase. This means of course that the cost of sheet music is to be increased and that is a serious matter for the publisher of popular prints. The great increased cost of doing business at present has already cut the profit to a minimum and many publishers frankly state that were it not for the high priced numbers in their catalogues it would be impossible to continue in business.

A big increase in printing cost will completely wipe out the profit on the popular print which now wholesales for something around six cents per copy and with this gone the publisher must do one or two things; either raise his price or eliminate the popular print from his catalogue.

A raise in price to the ten-cent stores will be stubbornly contested for while it seems in these times to be a simple matter for the ten-cent store to raise its retail rate, to fifteen cents, but up to now any suggestion along these lines which the publishers have made have been quickly and decisively turned down.

Whatever occurs, some decisive change in the popular sheet music business is bound to be made. It may mean the end of ten-cent music, a condition which, judging from the big sales of some of the high priced numbers, would not bother the music buying public at all.

SAM FOX HAS BIG WEEK

September 29th to October 6th was Sam Fox week in Los Angeles, and at all the theatres, cabarets and restaurants the Fox numbers were played and featured.

Advertisements of the Sam Fox publications were run in the papers, while flyers, leaflets and other advertising novelties were distributed. Harry Kerr, one of the Fox staff lyric writers, who makes his home in Los Angeles collaborated with Mr. Fox in making the week a big success.

Both Mr. Kerr and Mr. Fox are now in San Francisco making arrangements for a similar week in that city.

"FRECKLES" SCORES QUICKLY

"Freckles," a new novelty song by Cliff Hess, Howard Johnson and Milton Ager, has scored a quick success and is being sung by scores of well known singers. In the stores, it has in a few weeks rapidly mounted to a leading place among the best sellers of the month.

HARRY HOWARD IN NEW YORK

Harry H. Howard, of Howard & McCarty, Canton, O., music publishers, was in New York last week introducing his firm's new song, "My Canton, Ohio, U. S. A. (McKinley's Old Home Town)."

LEO FEIST GETS "LETTY"

Leo Feist, Inc., has secured the publication rights of the new Oliver Morosco musical comedy "Linger Longer Letty" in which Charlotte Greenwood is starring.

THE MUSIC CAME BACK

L. Wolfe Gilbert has a publication which he calls "Dreamy Amazon" and to distinguish it from another composition of similar title he announced recently that all his copies would bear the signature of L. Wolfe Gilbert. Recently an order for a thousand copies came in from a Los Angeles store. The copies were sent out in due order but Gilbert was out of the city and the stock which bore his signature had become exhausted the shipping clerk giving no thought to the matter sent them along.

In the course of a couple of weeks back came the thousand copies with the following notation: "This is not what I ordered. I want 'L. Wolfe Gilbert, the Dreamy Amazon Man,' not the waltz you sent me."

In future all copies are looked over carefully to see that they bear the signature as announced and the "amazon man" has provided the shipping clerk with a rubber stamp.

HATCH HAS THREE SONGS

The Chas. W. Hatch Music Co., of Los Angeles, Cal., has three songs that are in demand along the Pacific coasts and are being heard of in the East.

They are "Some Fine Day," "Drifting With Mary," and "Lonesome Trail." A big offer for the "Trail" song was made by an Eastern publisher but was refused.

SO THE GOOD BOOK SAYS

The first Ham in history was a son of Noah.

GILBERT AT JEFFERSON

On the site of Moss' Jefferson Theatre on 14th Street, L. Wolfe Gilbert eleven years ago wrote parodies for the late Nat. N. Wills, Joe Welch, the well known star Barney Bernard and several headliners. After the elapse of eleven years he is playing Moss' Jefferson but under different circumstances. Gilbert was engaged by Mr. Moss this week only, as he is a great favorite in this section of the city. After the Monday afternoon performance, a Mrs. Smithers was so impressed with Gilbert's new song "Granny" that she has canvassed the neighborhood, seeking the grandmothers and all will attend the Wednesday matinee.

Mr. Moss has saw fit to bill Gilbert with "The Miracle Man" picture and is billing him as "The Miracle Man of the Song World."

NEW BUILDING FOR SCHIRMER

G. Schirmer, Inc., is putting up a new seven story building on East 44th Street, directly back of its present structure and with which when completed it is to be connected and form a part of the big music publishing establishment.

The ground floor will be connected with the present retail store of the Schirmer Co. and when completed it will be the largest retail sheet music store in the city. The other floors of the new building are to be given over to the various music interests of the Schirmer Co.

REILLY WITH SHAFTER HOWARD

James M. Reilly, of Rensselaer, N. Y., writing partner of the late Arthur Gillespie, and who also collaborated with Herbert Spencer, H. W. Petrie, Harry De Costa and others is now writing with Shafter Howard, the San Francisco composer and publisher.

FRIEDLAND ACT COST \$12,000

Anatol Friedland, whose new act "Musicland" will be seen in the local big time houses has expended over \$12,000 in the scenery and costumes of the production. Friedland has written all the music of the act which will be published by Jos. W. Stern & Co.

A. S. C. A. P. TO MEET NOV. 6

A general meeting of the members of the American Society of Composers, Authors and Publishers is to be held at the Society's rooms on November 6th. At this meeting, in addition to the general business matters of the society, a new campaign for the enrollment of new members is to be discussed and some decided action in the matter is to be taken. The society is in a particularly strong position financially, having a big bank balance and is breaking its previous large receipt records every week.

GUSTAVE SCHIRMER IS PRESIDENT

Gustave Schirmer is now president of the G. Schirmer, Inc., music house, succeeding the late Rudolph Schirmer.

KERSHAW WITH VON TILZER

George Kershaw has joined the professional staff of Harry Von Tilzer and will make his headquarters at the home office of the Co. in West 46th St.

AL. GREEN HAS NEW JOB

Al. Green, formerly with the Shapiro-Bernstein Co. is now with Harry Von Tilzer.

JACOBS WITH VON TILZER

Leo Jacobs, has joined the staff of the Harry Von Tilzer Co.

"FLOWER" TITLES CONFLICT

Another conflict of popular song titles appeared last week when the Broadway Music Corporation and the Meyer Cohen Music Co. were haled before the executive committee of the Music Publishers' Protective Association in connection with the song title "Say It With Flowers."

Early in October, the Broadway Music Corp. filed with the Registry Bureau of the Association in regular form the title "Say It With Flowers." The Cohen Music Co. also filed a certificate with the bureau with identically the same title, but over a week later. The bureau returned the Cohen certificate with the notification that the Broadway had already filed the title and had thereby the rights to it.

Cohen immediately appealed from the bureau and a hearing was held before the committee. The Broadway Corp. submitted a lead sheet of its song with the lyric and claimed that inasmuch as it had complied with the rules of the M. P. R. A. it was entitled to the use of the title. Cohen's evidence was to the effect that he had his song since early in July, that it had been sung publicly at a convention of the Society of American Florists in Detroit in August and that the number had been accepted by the florists' organization which had planned to assist in the popularization of the number.

The executive committee of the Music Publishers' Protective Association ruled in favor of the Broadway Corporation and against Cohen stating that the Broadway had fulfilled all the requirements of the Registry Bureau to secure protection of the Association. Cohen, however, filed an appeal from the ruling of the committee and in accordance with the rules of the organization can have a hearing before a general meeting of the members of the publishers' association.

Cohen claims that inasmuch as his song was written, completed and sung some three months ago, prior to the establishment of the Registry Bureau, that he has a legal right to the title. In the meantime he is going ahead getting out the song and states that he will, if necessary, go to court in connection with the song.

In the meantime, friends of both publishers are attempting to arrange some amicable settlement of the matter.

BELCHER WILL DEFECTIVE

The will of Frederick B. Belcher, late secretary of Jerome H. Remick & Co. which was filed last week in the office of the Surrogate is defective according to law, in that instead of two witnesses to the instrument, but one appears.

Jerome Kelt, is the sole witness, and Mr. Belcher's sudden death undoubtedly prevented him from executing the instrument in legal form.

The will was drawn on February 21st, 1919 and reads as follows:—I, Frederick G. Belcher, do hereby give and bequeath everything I own both real and personal to Miss Florence Cecilia Hart, my fiancée, whether I am married at the time of my death or not; after first deducting any money that I may owe and the expenses of my funeral.

Mr. Jerome Kelt has an intimate knowledge of my affairs and I hereby name him and Miss Florence Hart, my executors without bond, and to use their best judgment in regard to my chelid Maxine. F. G. Belcher.

Mr. Belcher married Miss Hart, several months after the execution of the will, and barring any contest, will inherit Mr. Belcher's entire estate, as he evidently intended.

By
Kendis &
Brockman

GOLDEN

Gets The Kind of Applause That Tri

AND NOW COMES

THERE'S A LOT OF BLUE EYED MARYS DOWN IN MARYLAND

By the writers of "Peaches Down in Georgia"

By JACK YELLEN, MILTON AGER and G. W. MEYER

IT WAS A BORN HIT

FRECKLES

By CLIFF HESS, HOWARD JOHNSON and MILTON AGER

Be Up and Doing

Get This One Quick

A SENSATION

THE

VAMP

(VAMP A LI

By BYRON GAY, Compo

Get it before t

'Twill Charm Your Heart

I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO I)

BOSTON
181 Tremont Street

MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall

PHILADELPHIA
Globe Theatre Building

NEW ORLEANS
115 University Pl.

ST. LOUIS
Calumet Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
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Compos of "SAND DUNES"

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A Wistful Melody with a Lure That is Fascinating

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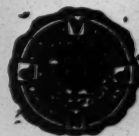
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THE
SONG OF SONGS

Now I Know

FOX-TROT
BALLADBY
S. R. HENRY

D. ONIVAS & FRANK H. WARREN

WRITERS OF "KENTUCKY DREAM TEARS"
"INDIANOLA" "TALLAHASSEE" "GOOD NIGHT BEAUTY"

Refrain

p rit *a tempo*

Now I know the pangs of long - ing

Now I know the rea-son why

poco cresc.

Ev-'ry mor - row brings a sor - row And my

rit.

heart, wear - y heart, long to die Yearning seems

staccato

to wak - en dreams, dear, Dreams of you

staccato

and long a - go So each day I

rall.

pray that you'll come back And let me tell you, That now I

mf

know. Now I know.

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ORCHESTRATIONS
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25¢

ANN ANDREWS has been engaged by Sam H. Harris to play the leading feminine part in Crain Wilbur's new play "The Haunted Violin."

MIGNON REED has been promoted to one of the principal parts in "Nothing But Love."

GEORGE S. TRIMBLE has the principal comedy role in Richard Ordynski's musical fantasy "Fair Helne."

DEXTER FELLOWS resigned last week from the Ringling Bros. outfit and has been succeeded by Big Bill Williams.

RAYMOND BOND, JANET MOORE and WILLIAM ROBERTSON will appear in Bond's new playlet at the 81st St Theatre during the week of Nov. 10. It is at present out of town.

LOLA FISHER, by a special arrangement with George C. Tyler will be presented by Selwyn and Company for a limited time in "Wedding Bells," the new comedy by Salisbury Field that is soon to open.

MARTIN LEWIS and SEBASTIAN SMITH, who arrived from London last Friday on the Adriatic, have been added to the cast of Pinero's new production "Quick Work."

HELEN ALLAN, of the "Apple Blossoms" cast, was married last week to Dean De White, a broker, of Columbus, Ohio.

JUNE McDONALD was granted a divorce from Max McDonald in Chicago recently.

THOMPSON BUCHANAN has returned to California after a short trip to New York.

SIDNEY HAMILTON, GLADYS SEARS, LOIS LARCE and BEN B. BRYAN have joined Murray and Mack's "Th Say So".

SAM GRIFFIN has signed "Happy" Benway, now appearing with the "Seven Honey Boys," for the feature role in his "Frisco Minstrels."

LEW PRICE and his Four American Beauties, who have closed vaudeville engagements in the West, have been routed by Hughes and Leason for a long tour in the East.

KELLY and McDONALD, two girls formerly in burlesque, are doing a comedy boxing act in vaudeville.

BERT LAMONT'S "World of Harmony" has been routed over the Pantheatre circuit.

ESTELLE CAREY, Canadian soprano, is singing at the Strand this week.

MAURICE and FLORENCE WALTON will soon sail for London, where they will appear in a revue.

JOHN CROMWELL returned to the cast of "At 9:45" at the Vanderbilt Monday night.

SUSAN GIVEN joined the cast of "Scandal," last week.

HARRY WARDELL will produce a new musical play by Victor Herbert, with book and lyrics by Frederick Arnold Kummer.

E. B. THIELE, of the Astor Theatre's orchestra has written a Chinese one-act called "The Sing-Song Girl."

JACK CARLISLE and FRED. M. BISHOP will take out a Carnival company sometime in May which will travel by auto truck.

FRANK LAMBERT joined the Aviators at the Gayety Brooklyn this week.

ABOUT YOU!! AND YOU!! AND YOU!!

SYLVIA CLARK, ALLAN DINEHART, JOE COOK, MAURICE and FLORENCE WALTON, JULIA KELETY, STAN STANLEY, HARRY TIGHE and EL CLEVE were among those on the program at the Selwyn Theatre on Sunday evening.

PHIL BARKER, a London scenic artist, arrived in New York last week and will take charge of the scenic effects for the production of Aphrodite.

ANTOINETTE WALKER has been engaged by Edgar MacGregor for The Pajamas.

ESTER HOWARD, WALTER MORRISON, ELEANOR HARTE and SONNY LAWRENCE have been engaged by Edgar MacGregor to support Harry K. Morton and Zella Russell in The Sweetheart Shop, by Anne Caldwell and Hugo Felix. It will be presented early in November.

GEORGE LENNARD has been signed by Cohan and Harris for their new production Welcome Stranger.

DAVID MANNING will appear in the role of Antonio Verdi in Cheating Cheaters, scheduled to open in Atlantic, Iowa, next month.

C. B. CLARENCE, an English actor, has arrived in this country and will appear with Otis Skinner in The Rise of Peter Barban.

LILLIAN GOLDSMITH, TOM GRADY, KATIE ROONEY and WALTER DE WOLF have been engaged to support Harry Bulger in The Flirting Princess.

AGATHE DE BUSSY, of Just A Minute cast, is featured on the cover of the November "Metropolitan" magazine.

TOM KELLY, Irish minstrel, is touring the Pantages Circuit.

JANE GREY has been engaged by Charles Frohmann, Inc., for "Quick Work," the new Pinero play to be produced here shortly.

WALTER BROOKS, English actor and stage director, has been engaged by the Scibilia Producing Company to stage its attractions.

CLAIRE MERSEUREAU, who appeared in "Polyanna", last season has been engaged by Walter Hast for a forthcoming attraction.

MARJORIE ELEANOR EDWARDS has been engaged by Comstock and Gast for the Eastern company of "Oh Lady, Lady."

JACK COOK, formerly in the musical comedy "Live, Love and Laugh," is replacing Frank K. Ervin as the singer in the Mile. Rhea act.

STELLA MAYHEW, who has been doing a single in vaudeville, has doubled up with Billy Taylor again, opening at Mt. Vernon under the direction of Harry Weber.

JACK MESHAYNE, well known in minstrelsy, has gone into vaudeville with his wife under the team name of Dixie and Jack Meshayne. They are doing a singing act.

BILLY ABRAMS has been placed under contract for one year with Billy Sharp's Echoes, an impersonating act featuring Lillian Bradley. He will do a few specialties.

MARY SHAW has been engaged by Charles Frohman Inc. to play an important part with Otis Skinner in his new play "The Rise of Peter Barban."

JAMES MADISON purchased 1,000 rare theatre programs last week at the auction sale of the effects of the late Evert Jansen Wendell.

ESTELLE SCHWARTZ, formerly private secretary to Charles Wilshin in the Strand Building, was married recently to Gus J. Hass, and has just returned from her honeymoon, spent in Atlantic City.

ROSALIE STEWART began rehearsals last week of a new act which she will produce with Elaine Bronson, formerly of Laurie and Bronson, as the star. It will be ready for the initial showing in about two weeks.

MURRY LACKMANN, for the past three seasons at the Hippodrome as ticket seller, has been transferred to the Globe to assist Henry Young.

JOE WORTH and EDDIE POWELL are breaking in a new blackface singing, dancing and talking double. Al Herman wrote the material.

DAVID ADLER has been engaged for a role in Aaron Hoffman's new production "Welcome, Strangers."

THE MORIN SISTERS have been engaged for "Just a Minute."

HARRY DOBSON, one of the original "Telegraph Four," and for the last season connected with the Herman Becker office, has decided to quit show business and go into commercial line.

LEO SAMUELS, formerly manager of The Jefferson and National Winter Garden Theatre, has become engaged to marry Virginia Cohen, a non-pro-

GORDON and MERLIN, in a new act by Henry Bergman, have been booked for a tour of the Fox time.

THE PHILMERS, an European act, opened the first half of this week at the American, beginning a tour of the Loew circuit.

ARTHUR MILLAR, who has been playing the leading role with Some Night on the road, has closed with the show and is back in New York.

JACK LESLIE has been signed to play leads with Dorothy Richmond.

BILL LESLIE and DOROTHY WALKER are to be featured in one of Andy Rice's new acts.

ALBERT JAMES has been appointed casting director of the Chamberlin Brown offices.

HYMAN ADLER has been routed over the Loew circuit for a tour of the Eastern and Western houses.

OLIVE LE COMPTE has received a route of 26 weeks over the Loew time.

HAMPTON and BLAKE have been booked over the Loew circuit for a complete tour.

DORA HILTON has been booked for a return engagement over the route she has just completed for the Loew houses.

ROBINSON and THOMAS have been booked for a tour of the Eastern Loew houses.

CLARENCE DUDLEY HIBBARD will brea kin a new minstrel act soon at the Harlem Opera House.

The BARR TWINS and the EASTMAN SISTERS have been engaged by G. M. Anderson for "The Frivolities of 1919."

PHIL MINDEL has been added to the staff of the New York Tribune, to write theatrical news.

FRANK MACKAY, MAY KELLY, and AMELIA LOVERIDGE opened at the National Winter Garden this week.

RUSSELL SISTERS returned to New York last week following an extended tour on the W. V. M. A. time, and will open in a new dancing specialty soon, on the big time.

DONALD MACDONALD has joined the "My Once in a While" show being produced by the Scibilia Enterprises, Inc.

JIMMY DUFFY has written a new act for Tom Lewis called "Wet and Dry."

JEANNETTE KAHN, secretary to Henry Chesterfield at the N. V. A., has recovered from an operation for tonsillitis and is back at work again.

RAYMOND CRANE and RAY PURVIANCE have been engaged by Cohan and Harris for one of the "Going Up" road companies.

THE LILLY SISTERS, formerly the Two Lilies, have been booked on the Loew Circuit.

LEE BAKER has been engaged for a role in "All the King's Horses."

HOWARD SHELLEY is now press representative for the Society of American Singers.

LEW GOLDEN, formerly principal comedian with the "Hello Paroo" Company, has signed to appear with the Billy West motion picture comedies.

FAY BAINTER has become engaged to Lt. Commander Reginald Verable, of the navy.

HUGO FELIX will write the incidental music for "The Haunted Pajamas."

ARTHUR SHAW has been engaged by Edgar MacGregor for a part in the latter's forthcoming production, "The Haunted Pajamas."

LLALA SELBINI, MAUDE MALIA and MINNE KAUFMAN has been engaged to appear in a new bicycling act at the Hippodrome.

JUNE CONGREVE, DANA DESBRO, MARGUERITE BLESSINGTON, FLORENCE COVENTRY, ARTHUR DE LEOD, JOHN F. RYAN and FREDERICK MAYNARD have been added to the cast of "Blind Man's Buff" being produced by Bartley Cushing.

LOIS LANE has been booked with Max Spiegel's "Th Say So" by Roehm and Richards.

EDWARD GARVIE and LUOLLE MANION have been added to the cast of "Betty Behave."



SONGS THAT ARE SONGS
EACH AND EVERY ONE OF THEM
A GEM IN ITS OWN
PARTICULAR CLASS

YOU KNOW WHAT I MEAN
THE BIG SURPRISE
ANYONE CAN SING IT

THE MOST-TALKED OF NOVELTY SONG OF THE SEASON
JOSEPH E. (JOE) HOWARD'S GREATEST SUCCESS
WRITTEN IN CONJUNCTION WITH I. KORNBLUM & Z. MYERS

ONCE AGAIN
AS THE GRAIN NEEDS THE RAIN SO I NEED YOU

LET THE REST OF THE WORLD GO
BY R. BALL & J. BRENNAN
THEY HAVE GIVEN YOU
MANY SUCCESSSES

**FOR BEAUTY & SIMPLICITY
THIS IS THEIR MASTERPIECE**
A Solo - A Duo - A Trio
A Quartet - in fact
A wonderful harmony
Number

STARLIGHT LOVE
ANOTHER "KISS ME AGAIN"
BY ARTHUR A. PENN & LUCIEN DENNETT
A BEAUTIFUL WALTZ BALLAD WITH A MELODY THAT STICKS

DEAR LITTLE BOY OF MINE
A REAL SONG FOR REAL SINGERS
BY ERNEST R. BALL & J. KERN BRENNAN

GOOD-NIGHT ANGELINE
IN THIS DELIGHTFUL SONG
BOY & GIRL ACTS WILL REVEAL
A LITTLE BLANK
OF A LITTLING-
SWINGING MELODY
WITH THE SAME KIND
"MANDY" THE
ANOTHER "MARCH BALLAD

SWEET ADELINE
BY HARRY ARMSTRONG & CLARENCE GASKILL
IS ONE BIG NATURAL HIT - GREAT FOR
QUARTETS

THAT WONDERFUL MOTHER OF MINE
BY CLAUDE HAGER & WALTER GOODWIN
SURE TO REACH THE HEART OF EVERY MAN,
WOMAN & CHILD YOUR AUDIENCE

THIS UNUSUALLY BEAUTIFUL MARCH BALLAD
I LOVE YOU JUST THE SAME

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JOS. L. MANN, Denver, Colo.
420 Barth Block.

SYDNEY KLEIN, Salt Lake City, Utah, 25 Whitmore Apts.

BILL HALLETT, St. Louis, Mo.
421 Holland Bldg.

B. H. FREUND, Pittsburgh, Pa.
347 Fifth Ave.

JACK LAHEY, Boston Mass.
218 Tremont St.

HAL. M. KING, Kansas City, Mo.
Gaiety Theatre Bldg.

ROSS MCCLURE, Minneapolis, Minn.
217 Pantages Bldg.

CHARLES WARREN, London, Eng.
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DRAMATIC and MUSICAL

"PASSING SHOW OF 1919" SURPASSES ALL FORMER WINTER GARDEN SHOWS

Surpassing all productions sheltered in the Winter Garden in seasons past, The Passing Show of 1919, eighth in the series, has taken its place on Broadway and, after witnessing the dazzling opening performance, one may safely say that the new revue is a pronounced success from first to last.

In this season's Passing Show, the producers present a revue compounded of color, jingling memory-haunting tunes and good, clean humor. There were a few full spots, inevitable at a first performance on such a prodigious scale, but, within a week, these will disappear and the show will be on the tips of its toes from start to finish.

The costuming of the show has never been so beautiful, and, presumably, so costly, and some of the scenes have a richness that has never before been equaled at this house. Three of this stage pictures that have a lasting affect upon the memory are the Florentine setting, used for the burlesque on the "Jest," the court of King Solomon that comes at the close of the first act, and the Chinese scene in the travesty on East is West. And these are only a trio of high spots in the glittering program contained in the fourteen scenes.

Without a doubt the highest level of intelligent burlesque that the Winter Garden has ever attained and one that is really a great compliment to the Italian melodrama at the Plymouth, is the burlesque on the Jest. It is in this skit that Blanch Ring, in a clever travesty on the role of Giometti, the Florentine Poet, and Charles Winninger's equally clever take-off of Lionel Barrymore's acting as Neri, won the heartiest applause of the evening.

Other bright spots on the brilliant bill were the Avon Comedy Four, who sang themselves into a large share of the applause and who, with their clever comedy work, kept the audience laughing all the time they were on the stage. James Barton, with his specialty dances and his "sonse" turn, also scored a big hand. Joe Opp and Lon Haskall gave a good account of themselves with their clever work and Eddie Miller, with his ever pleasing voice and personality, was accorded hearty applause at every appearance. These were but a few of an excellent cast, the full membership of which is shown in the following program:

BEGINNING THURSDAY EVENING, OCTOBER 23, 1919

Matinees Thursday, Friday and Saturday

MESSRS. LEE and J. J. SHUBERT Offer

The Winter Garden's Annual Revue

Staged by J. C. HUFFMAN

Dialogue and Lyrics by Harold Atteridge Music by Jean Schwartz

Dance Numbers Arranged by Allan K. Foster

Orchestra Directed by Oscar Radin Art Director, Watson Barratt

Produced under the Personal Direction of

MR. J. J. SHUBERT

In Two Acts and Eighteen Scenes

ACT I.

(The Scenes and Characters in the Order of Their Appearance)

Scene 1—PROLOGUE

Mount Olympus—The Home of the Gods

Bacchus	WALTER WOLF
Zeus	HARRY TURPIN
Hestia	BETH ELLIOTT
Falstaff	RONALD WOODRUFF
Robin Hood	JAMES GRANT
Rip Van Winkle	REGINALD DENNY
Omar Khyam	JACK DONNELLY
Neptune	FRANKIE HEATH
Bevo	JAMES BARTON

Scene 2—The Border Lying Between Canada and America

Lightning	JOE OPP
Bill Maloney	OLGA COOK
Molly, his daughter	WALTER WOLF
Bill	RONALD WOODRUFF
Alf	JAMES GRANT
Bert	REGINALD DENNY
William Prince	JACK DONNELLY
Photographer	FRANK MARTIN
Walter	FRANKIE HEATH
Comfort	JAMES BARTON
Mr. Comeon	TILLIE BARTON
Miss Flirt	GRACE, BERNICE, LUCILLE and MABEL
Four Haley Sisters	WALTER WOLF
Dick	JOE SMITH
Avon Comedy Four	CHARLES DALE
Isadore	EDDIE RASH
Herman	CHARLES ADAMS
James	JOHN CRONE
Henry	GEORGE SCHALL
Constable	JACK DONNELLY
1st Gent	ROLAND WOODRUFF
2nd Gent	NICHOLAS KANE
3rd Gent	
4th Gent	

Scene 3—Back in Salem—During the Puritanical Days

Mrs. Spritley	KATHERINE WITCHIE
Mr. Sprite	RALPH RIGGS
A Witch	BETH ELLIOTT

Scene 4—Mischief in Your Eyes

Mischief in Your Eyes	OLGA COOK
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Scene 5—The Road to Destiny

Wm. Prince	REGINALD DENNY
Spirit of the Left Road	GRACE HALEY
Spirit of the Main Road	BERNICE HALEY
Spirit of the Right Road	MABEL HALEY

Scene 6—In Florence a la Jett

Wm. Prince	REGINALD DENNY
Spirit	BETH ELLIOTT
Madonna	GRACE KEESON
John Giametto	BLANCHE RING
Fatchio	RAY ODDO
Lionel Neri	CHARLES WINNINGER
Callandra	WALTER WOLF
Doctor	RALPH RIGGS

Scene 7—King Solomon's Kitchen

Major Domo	JOE OPP
Avon Comedy Four	JOE SMITH
Chef	CHARLES DALE
High Chef	CHARLES ADAMS
1st Chef	EDDIE RASH
2nd Chef	

Scene 8—The Court of King Solomon

The King's Favorite	MABEL MADGE DERNY
Spirit of the Main Road	BERNICE HALEY
Wm. Prince	REGINALD DENNY
Rosie	GRACE KEESON
1st Wife	FRANKIE HEATH
2nd Wife	TILLIE BARTON
Page	BETH ELLIOTT
Ephraim	RONALD WOODRUFF
King Solomon	CHARLES WINNINGER
Courier	JOHN CRONE
The Queen of Sheba	BLANCHE RING
A Hand Maiden	VERNA BURKE
The King's Dancers	ROSALIE and HELEN MELETTE
Mr. Who's This	JAMES BARTON

ACT II.

Scene 1—Water Lily

Water Lily	HAZEL COX
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Scene 2—A Love Boat in China

An Idol	KATHERINE WITCHIE
The Idol's Worshipper	RALPH RIGGS
Oolong Toy	EDDIE MILLER
Molly	OLGA COOK
Wm. Prince	REGINALD DENNY
Spirit of the Right Road	MABEL HALEY
Lo San Kee	RONALD WOODRUFF
Auctioneer	HARRY TURPIN
1st Merchant	JOHN CRONE
2nd Merchant	JAMES GRANT
1st Slave	BETH ELLIOTT
2nd Slave	MURIEL KNOWLES
Mine Toy	BLANCHE RING
Charlie Young	CHARLES WINNINGER
Me So Kee	WALTER WOLF
Sing Song	FRANKIE HEATH

Scene 3—The Doctor Shop

Avon Comedy Four

Scene 4—A Summer Garden

America's Popular Athletes	GEORGE and DICK RATH
Albert	REGINALD DENNY
Jack	WALTER WOLF
Josephine	FRANKIE HEATH
Kid Sponge	JAMES BARTON
Charlie	JOE OPP
Kid Bucket	RONALD WOODRUFF

Scene 5—The Melting Pot of America's Popular Tunes

EDDIE MILLER

Scene 6—Ball Room

Lovable Moon Octette	AVON COMEDY FOUR and FOUR HALEY SISTERS
Ignatz	RONALD WOODRUFF
Jim	JAMES BARTON
Wm. Prince	REGINALD DENNY
Molly	OLGA COOK
Jack	WALTER WOLF
Josephine	FRANKIE HEATH
Lionel Neri	CHARLES WINNINGER
John Giametto	BLANCHE RING

Personnel of the Chorus

SHOW GIRLS—Dorothy Bruce, Mae Dealy, De Veera Anguillar, Lola Taylor, Mildred Soper, Mabel Griswold, Madge McCarthy, Phoebe Lee, Helen Dempsey, Beatrice Lancois, Madeline Lombard, Virginia O'Sullivan, Carolyn Roland, Violet Weber, Mae Gluran, Muriel Knowles, Beth Elliott, Gertrude Lane, Ann Delmore, Helen Crawford, Betty Durand, Doris Evans, Kittens Moore, Margaret Hansel, Louise Wayne, Mary Kissell, Trixie Brunette, Peggy Merrimont, Bernice Page, Bobbie McCree, Maxine Robinson, Thea Thompson.

DANCING GIRLS—Orilla Smith, Phyllis Miller, Beverly Miller, Anna Berry, Jewel Berry, Dolores Mendez, Jean Cameron, Maisie Elliott, Hazel Frisbie, Ella Foster, Irene Held, Flo Somerville, Pauline Dakla, Isabel Holland, Beatrice Jennings, Adelle Devereaux, Marie Gray, Yvette Reals, Marion Dunham, Dorothy Jackson, Violet Ayres, Jean Woods, Josephine Kernan, Lucille Pryor, Juliet Strahl, Isabel McLaughlin, Ruby Howard, Polly Mayer, Burtress Ditch, Peggy Furst, Shirley Gallon, Mary Eaton, Gagina Lorraine, Millie Edwards, Marie Le Mar, Pearl Seaton.

GENTLEMEN—Jack Donnell, Billy Creedon, Julian Martin, Roland Woodruff, George Schall, Arthur Becker, Ray Oddo, Walter Baker, Nicholas Kane, Jegger Marr, Jack Jerome, James Nichols, Ralph Roehm.

Musical Numbers

ACT I.

1 "Wine Ballet"	Verna Burke and Grecian Girls
2 Opening Chorus	Mellette Sisters and Ensemble
3 "Seven Ages of Women"	Lon Haskall and the Seven Ages
4 "Molly Malone"	Olga Cook and Some Irish Beauties
5 "Tumble Inn"	Walter Wolf, Frankie Heath, Four Haley Sisters and Tumble Inn Girls
6 "Goodbye"	Avon Comedy Four
7 "In Salem"	Walter Wolf, Riggs and Witch Dancers
8 "Mischief in Your Eyes"	Olga Cook and Some Mischievous Girls
9 "Road to Destiny"	Reginald Denny, Mabel, Grace and Bernice Haley
10 "Dream Florence"	Hazel Cox and Florentine Beauties
11 "Neapolitan Jazz"	Eddie Miller, Mellette Sisters and Some Neapolitan Beauties
12 "Plate Dance"	Winter Garden Oriental Chorus
13 "Orient"	Olga Cook and Winter Garden Chorus
14 "The King's Favorite"	Mme. Madge Denny
15 "Solomon"	Blanche Ring
16 "Shimmy a la Egyptian"	James Barton and Winter Garden Company
ACT II.	
17 "Water Lily"	Hazel Cox and Water Lilies
18 "Summertime at the Winter Garden"	George and Dick Rath
19 "The Girl You Marry"	Blanche Ring and Charles Winninger and Skating Girls
20 "America's Popular Tune"	Walter Wolf, Frankie Heath and Girls
21 "Love Boat"	Eddie Miller and Winter Garden High Steppers
22 "Miss Unruly"	Eddie Miller, Olga Cook and Riggs and Witchie
23 "Sing Song Girl"	Blanche Ring
24 "Lovable Moon"	Walter Wolf, Frankie Heath and Some Sing Song Girls
25 "A la Hockey"	Avon Comedy Four and Four Haley Sisters

Stage settings by Watson Barratt, painted by Shubert Scenic Studios, direction of Mr. Walter Schaffner.
Working models by George Stimmel.
Music for "The Passing Show of 1919" is published by Jerome H. Remick & Co.
Orchestra scores of Mr. Schwartz' compositions by Oscar Radin.
Frank Tours, J. Rodewalt Lamp and James C. McCabe.
Costumes designed by McGeechy and Homer Conant, executed by the Mode Costume Company, direction of Madame Haverstick.
Costumes by Brooks Uniform Co. Furnishings by Nat Lewis.
Shoes by I. Miller.

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THE WHOLE UNITED STATES WILL SING WITH YOU
THE "HIGH COST OF LIVING" SONG HIT!

"It's enough to make you holler, what they give you for a dollar, so"

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 "Acquittal, The"—Grand O. H., Chicago, indef.
 Anglin, Margaret—Broad St., Philadelphia, Pa., indef.
 "Angel Face"—Forrest, Philadelphia, Pa.
 "All The King's Horses"—Academy, Baltimore, Md., 27-Nov. 1.
 "Breakfast in Bed"—Plymouth, Boston, indef.
 Barrymore, Ethel—Empire, New York, indef.
 "Boys Will Be Boys"—Belmont, New York, indef.
 "Buddies"—Selwyn, N. Y. City, indef.
 "Cappy Ricks"—Cort, Chicago, indef.
 "Crimson Alibi"—Broadhurst, New York.
 Carmelo's Ted. Musical Comedy Co.—Garden, Mason City, Ia.
 "Civilian Clothes"—Morosco, New York, indef.
 "Challenge, The"—Selwyn, New York (last week).
 "Challenge, The"—Park Square, Boston, indef.
 "Dancer, The"—Harris, New York, indef.
 "Daddies"—Powers, Chicago, Ill.
 Dietrichstein, Leo—Tremont, Boston, 27-Nov. 8.
 "Dark Rosaleen"—Ford's, Baltimore, Md., 27-Nov. 1.
 "Dream Song, The"—Central, Chicago, Ill., indef.
 "First Is Last"—Maxine Elliot, New York, indef.
 "Five Million, The"—Princess, Chicago, indef.
 "Faithful, The"—Garlick, New York, indef.
 "Five O'Clock"—Fulton, New York, indef.
 "Fair Helen"—Majestic, Boston, indef.
 "Flo-Flo"—Olympic, Chicago, indef.
 "Fifty-Fifty"—Comedy, N. Y. City, indef.
 Greenville Village Follies—Nora Bayes, N. Y., indef.
 "Gold Diggers"—The Lyceum, New York, indef.
 Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.
 "Girl in the Limousine, The"—Eltinge, New York, indef.
 "Guest of Honor"—Wilbur, Boston, indef.
 "Hitchy Koo of 1919"—Liberty, New York, indef.
 "Happy Days"—New York Hippodrome, New York.
 "Hello, Alexander!"—44th Street, New York, indef.
 "His Honor Abe Potash"—Bijou, New York, indef.
 "Jack O'Lantern"—National, Washington, D. C., 27-Nov. 8.
 "Jest, The"—Plymouth, New York, indef.
 "John Ferguson"—Standard, New York, 27-Nov. 1.
 "Just A Minute"—Cort, New York, indef.
 "Katy's Kisses"—Greenwich Village, New York, indef.
 "Lightnin'"—Gayety, New York, indef.
 "Little Whopper, The"—Casino, N. Y., indef.
 "Luck of the Navv. The"—Manhattan O. H., New York, indef.
 "Lonely Romeo"—Shubert, Boston, indef.
 "The Blue Devil"—Lyric, Philadelphia, indef.
 "Look Who's Here"—Garlick, Phila., 27-Nov. 8.
 "Lefty Arrives"—Shubert Garlick, Washington, D. C., 27-Nov. 1.
 "Miss Nellie of New Orleans"—Hollis St., Boston, Mass., indef.
 "Moonlight and Honeysuckle"—Henry Miller, New York, indef.
 "Monte Cristo, Jr."—Boston Opera House, Boston, Mass. (last week).
 "Nighty Night"—Princess, New York, indef.
 "Nothing But Love"—Lyric, New York, indef.
 "Oh, What A Girl"—Central, New York, indef.
 "Oh, My Dear"—Wilbur, Boston, indef.
 "On the Hiring Line"—Criterion, New York, indef.
 Passing Show of 1919.
 "Palmy Days"—Playhouse, N. Y., indef.
 "Roly-Boly Eyes"—Knickerbocker, N. Y., indef.
 "Royal Vagabond, The"—Cohan & Harris, New York.
 "Roads of Destiny"—Lyric, Philadelphia, Pa., indef.
 "Sinbad"—Shubert, Philadelphia, Pa.
 "Scandals of 1919"—Forrest, Philadelphia, Pa., indef.
 "She's A Good Fellow"—Illinois, Chicago, indef.
 "Thirty-nine East"—Adelphi, Philadelphia, Pa., indef.
 "Tea for Three"—La Salle, Chicago, indef.
 "Take It From Me"—Studebaker, Chicago, indef.
 "Thunder"—Criterion, New York, indef.
 "Too Many Husbands"—Booth, New York, indef.
 "Unknown Woman, The"—Poll's, Washington, D. C., 27-Nov. 1.
 "Up in Mabel's Room"—Wood, Chicago, indef.

"Velvet Lady"—Colonial, Chicago, indef.
 "Woman in Room 13"—Shubert-Riviera, N. Y., 27-Nov. 1.
 Whitesides Walker—Blackstone, Chicago, indef.
 "Where's Your Wife?"—Punch and Judy, New York, indef.
 Warfield, David—Garlick, Philadelphia, indef.

COLUMBIA WHEEL

Al Reeves Show—Gayety, Montreal, Can., 27-Nov. 1; Empire, Albany, 3-8.
 Abe Reynolds' Review—Open 27-Nov. 1; Gayety, St. Louis, 3-8.
 Best Show in Town—Park, Bridgeport, 30-Nov. 1; Newburgh, N. Y., 3-5; Poughkeepsie, 6-8.
 Ben Welch—Columbia, New York, 27-Nov. 1; Empire, Brooklyn, 3-8.
 Behman Show—People's, Philadelphia, 27-Nov. 1; Palace, Baltimore, 3-8.
 Beauty Trust—Bastable, Syracuse, 27-29; Lumberg, Utica, 30-Nov. 1; Gayety, Montreal, 3-8.
 Billy Watson's Parisian Whirl—Hurtig & Seamon's, New York, 27-Nov. 1; Orpheum, Paterson, 3-8.
 Bon Tons—Gayety, Buffalo, 27-Nov. 1; Gayety, Rochester, 3-8.
 Bowery—Star & Garter, Chicago, 27-Nov. 1; Berchell, Des Moines, Iowa, 2-6.
 Bostonians—Orpheum, Paterson, 27-Nov. 1; Majestic, Jersey City, 3-8.
 Burlesque Review—Jacques, Waterbury, 27-Nov. 1; Hurtig & Seamon's, New York, 3-8.
 Burlesque Wonder Show—Berchell, Des Moines, Iowa, 27-30; Gayety, Omaha, Neb., 3-8.
 Dave Marion Show—Gayety, Pittsburgh, 27-Nov. 1; Park, Youngstown, 3-5; Grand, Akron, 6-8.
 Follies of the Day—Miner's 149th Street, New York, 27-Nov. 1; Casino, Brooklyn, 3-8.
 Girls a la Carte—Palace, Baltimore, 27-Nov. 1; Gayety, Washington, 3-8.
 Girls of the U. S. A.—Gayety, St. Louis, 27-Nov. 1; Star & Garter, Chicago, 3-8.
 Girls de Looks—Gayety, Omaha, 27-Nov. 1; Gayety, Kansas City, 3-8.
 Golden Crooks—Casino, Philadelphia, 27-Nov. 1; Miner's 149th Street, New York, 3-8.
 Harry Hastings Show—Grand, Akron, O., 30-Nov. 1; Star, Cleveland, 3-8.
 Hello America—Gayety, Boston, 27-Nov. 1; Columbia, New York, 3-8.
 Hip-Hip-Hooray—Majestic, Jersey City, 27-Nov. 1; Perth Amboy, 3; Plainfield, 4; Stamford, Conn., 5; Park, Bridgeport, 6-8.
 Lew Kelly Show—Grand, Hartford, 27-Nov. 1; Jacques, Waterbury, 3-8.
 Liberty Girls—Gayety, Washington, 27-Nov. 1; Gayety, Pittsburgh, 3-8.
 Maids of America—Gayety, Toronto, 27-Nov. 1; Gayety, Buffalo, 3-8.
 Mollie Williams Show—Star, Cleveland, 27-Nov. 1; Empire, Toledo, Nov. 3-8.
 Oh Girl—Cohen's, Poughkeepsie, N. Y., 30-Nov. 1; Gayety, Boston, 3-8.
 Peek-a-Boo—Empire, Albany, 27-Nov. 1; Casino, Boston, 3-8.
 Roseland Girls—Columbia, Chicago, 27-Nov. 1; Gayety, Detroit, Nov. 3-8.
 Rose Svoell's London Belles—Empire, Newark, 27-Nov. 1; Casino, Philadelphia, 3-8.
 Sam Howe Show—Empire, Brooklyn, 27-Nov. 1; People's, Philadelphia, 3-8.
 Sight Seers—Lyric, Dayton, 27-Nov. 1; Olympic, Cincinnati, 3-8.
 Social Maids—Gayety, Kansas City, 27-Nov. 1; Open, 3-8; Gayety, St. Louis, 10-15.
 Sporting Widows—Olympic, Cincinnati, 27-Nov. 1; Columbia, Chicago, 3-8.
 Star & Garter Show—Bastable, Syracuse, 27-29; Lumberg, Utica, 30-Nov. 1; Gayety, Montreal, 3-8.
 Step Lively Girls—Casino, Boston, 27-Nov. 1; Grand, Hartford, Conn., 3-8.
 Twentieth Century Maids—Casino, Brooklyn, 27-Nov. 1; Empire, Newark, 3-8.
 Victory Belles—Gayety, Detroit, 27-Nov. 1; Gayety, Toronto, 3-8.

AMERICAN WHEEL

All Jazz Review—Standard, St. Louis, 27-Nov. 1; Park, Indianapolis, 3-8.
 Aviator Girls—Gayety, Brooklyn, 27-Nov. 1; Gayety, Newark, 3-8.
 Broadway Belles—Plaza, Springfield, 27-Nov. 1; Grand, Worcester, 3-8.
 Beauty Review—Gayety, Louisville, 27-Nov. 1; Lyceum, Columbus, 3-8.
 Blue Birds—Open 27-Nov. 1; Standard, St. Louis, 3-8.
 Cabaret Girls—Star, Brooklyn, 27-Nov. 1; Plaza, Springfield, 3-8.
 Crackerjacks—Majestic, Wilkesbarre, 27-Nov. 1; Majestic, Scranton, 3-8.
 (Continued on Page 31)



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Management—B RUCE DUFFUS

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shows on the
week of
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THEATRICALS

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ACHIEVEMENT
EVER PUT OVER
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PLAYING ALL
THIS WEEK AT

NORA BAYES in "Greenwich Village Follies" 8 SHOWS
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SHOWS
THIS WEEK

28
SHOWS
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Dance Moments from Minstrelry

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Dir. TOM JONES

GOLDINI

WIZARD ON THE ACCORDION

Direction MEYER B. NORTH

Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

ED AND EDNA FANTON

In a dainty aerial oddity. Dir. Sam Baerwitz

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MARDO & DAVIS

Doing a new act. Material and staged by Wm. Sisto

JOE

ISABELLE

COFFMAN and CARROLL

"THE PORTER'S TROUBLES"

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IRMA & CONNER

Dainty Irma, the Mary Pickford of the Wire.

Dir., Max Oberndorf

FRED ELDRIDGE

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IN VAUDEVILLE

4 HIGGIE GIRLS

Eleven Minutes of Pep.

PHIL BUSH, Representative

HARRY BERNARD STAGES GOOD SHOW AT UNION SQUARE

Two good comedy bills were offered last week at Ben Kahn's Union Square Theatre, both staged by Harry Bernard. He called the first part "Two Old Sports," with "Highfliers" following, as the burlesque. There were more laughs crowded into both parts than in many shows we have seen on either of the big burlesque circuits.

Bernard cleaned up a bit last week and did a "tad" a la Bert Baker style. He is a younger edition of that well known Irish comedian. Like Baker, he has a good singing voice and the way he put over an Irish song last Thursday afternoon, added much to his prestige at this house. He was repeatedly encored. We

BURLESQUE NEWS

(Continued from Page 15 and on 33)

like his style of comedy as well, if not better, than the low Irish he previously portrayed.

Harry Keler shared the comedy honors, with Bernard doing his well known Hebrew character. Although these two have been working together but a short time, their team work is very noticeable. Keler is a fast little worker and never lets an opportunity for a laugh slip by.

Brad Sutton did a tough character in the first part decidedly well. In the burlesque, his impersonation of an Englishman was a good piece of character work. Jack Gibson, in the straight part, "fed" the comedians nicely. He had a number

which went over very well, and he has a good voice. Gibson dressed well last week.

Although suffering with a bad cold, Miss Lorraine did very nicely as Mrs. Hogan. She read her lines nicely and acted the part pleasingly. Her costumes last week were real classy. Norma Bell, as Mrs. Cohen, did well in the scenes and was a big hit with her number.

Nellie Crawford is the new soubrette at this house and made a good impression last week. She is a shapely little Miss, was on at the opening of the show and put "Who Got the Cherries" over for several encores.

with lots of speed. Her numbers got over finely and she wore pretty dresses. Pearl Laning had two numbers that she put over very nicely. She did very well with "Freckles" as she did also with her other number. She dances prettily and gracefully in her numbers, which also contain splits and turn-overs. She is a neat looking ingenue soubrette. Her dresses looked well from the front. Babe Quinn did nicely with her number. She



BURLESQUE CLUB

ANNOUNCEMENT!

The new officers of the Burlesque Club extend greetings to it's members and the theatrical profession and take pleasure in announcing that new and spacious quarters have been secured at

161 WEST 44th STREET.

The new premises will be occupied about November 1. Come in and inspect our new home. Bring your friends in the profession. Our house warming takes place soon. It will be a gala occasion. Watch for the date.

Do your share in our membership campaign. Anyone actively engaged in the Burlesque profession is eligible to membership. Applications can be procured from the Secretary, Steward or Members. **JOIN NOW**

Fraternally yours,

JAS. E. COOPER, President

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B. F. KAHN	-	-	-	-	-	Treasurer
L. SIDMAN	-	-	-	-	-	Secretary

Club meets every Sunday afternoon

Remember the New Address: 161 West 44th Street

The Old Address: 125 West 47th Street

ACTOR
PRODUCER
AUTHOR

JOE WILTON

THIS WEEK
Empire, Hoboken
NEXT WEEK
Star, Brooklyn

LOOK WHO'S HERE!

JOE J. FREED

Principal Comedian, The Mischief Maker. Seasons 1914-15-16-17-18-19-20.
This week: EMPIRE, Hoboken. Next week: STAR, Brooklyn

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BROADWAY
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Eccentric Singing and Dancing
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First Class People in All Branches of

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EVELYN CUNNINGHAM

FOLLIES OF THE DAY
Direction
ROEHM and RICHARDS

SOUBRETTE **BABE DE PALMER**

NOW
APPEARING
WHERE?

BOUTTE AND CARTER

'ROUND
THE
TOWN

TRAMP
ECCENTRIC

CHAS FAGAN

GIRLS
A LA
CARTE

PRIMA
DONNA

MYRTLE CHERRY

GIRLS
GIRLS
GIRLS

SOUBRETTE

FLORENCE DEVERE

SWEETIE
SWEETIE
GIRL,

DANCING
INGENUE

MABEL McCLOUD

BEST SHOW
IN TOWN

DOING
GREAT
THANK YOU

HARRY KOLER

COMEDIAN
KAHNS
UNION SQUARE

COMIQUE
ECCENTRIC

EDDIE SHUBERT

BURLESQUE
REVIEW

BLACK FACE
AND
LEADS

BERT

Crawford & Humphreys

JACK

JACK REID'S
RECORD
BREAKERS

STILL
HERE

BOB STARTZMAN

RECORD
BREAKERS

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B. F. KEITH VAUDE. EXCHANGE
NEW YORK CITY.

Riverside—U. S. Glee Club—Maxine Bros. & Bobby—Nonette—Walter Brower—Emma Carus & Co.
Colonial—Swor Bros.—Kartelli—Bailey & Cowan—Mabel Burke & Co.—Moran & Wiser.
Alhambra—Santos & Hayes—Jack Rose—Bert Baker & Co.—Lillian Fitzgerald—Creole Fashion Plate.
Royal—Frank Gaby—Winston's Water Lions—Countess Verona—Sully & Houghton.

BROOKLYN.

Orpheum—Vallecia's Leopards—Potter & Hartwell—Crawford & Broderick—Wilkie Bard—Larry Riley—Marconi & Fitzgibbon—Howard & Clark—Kranz & La Salle.
Bushwick—Zardo—"Playmates"—J. & S. Leonard Co.—Sabine & Goodwin—Gautier's Bricklayers.

BALTIMORE.

Maryland—Herman & Shirley—Permane & Shelly—Sylvester & Vance—Elida Morris—Johnson Baker & J—Bee Palmer & Co.—Buzzell & Palmer.

BOSTON.

Keith's—Nitta Jo—Masters & Kraft—Wm. Garton & Co.—Page, Hack & Mack—J. Hughes Duo—C. Sebastian Co.—Phil Baker—Ragged Edge—Allman & Nally.

BUFFALO.

Shea's—McMahon Diamond & Co.—For Pitt's Sake—J. & M. Harkins—Boothby & Everdeen—Ward & Van—La Rue & Dupree—J. R. Johnson & Co.

CINCINNATI.

Keith's—Mary Howard & Co.—Edwin George—M. & J. Dunedin—Ann Gray—Lunette Sisters.

CLEVELAND.

Keith's—Rae E. Ball & Bro.—Harriet Rempie—Edith Clifford & Co.—Hamilton & Barnes—Bowman Bros.—Dickinson & Deagon.

COLUMBUS.

Hippo—Camilla's Birds—Maryland Singers—Lew Dockstader—Ashley & Deitrich—Frank Gordon—Leola Lamar—The Brads.

DETROIT.

Temple—Patricia—Gruber's Animals—Comrade & Comrade—Fenton & Fields—Davis & Pelle—Bert Melrose—Grace La Rue.

DAYTON.

Keith's—Marmeln. Sisters—Briscoe & Rauh—Joe Towle—Reynolds & Donegan—"Artistic Treat"—McMahon & Chappelle.

ERIE.

Colonial—Bobbe & Nelson—Bob Hall—Travers & Douglas.

GRAND RAPIDS.

Empress—Eddie Ross—Diamond & Brennan—Wright & Deitrich—Peggy Bremmen & Co.

HAMILTON.

Lyrie—Whipple Huston & Co.—Breen Family—O'Neill & Keller—Wilson Aubrey 3.

INDIANAPOLIS.

Keith's—Jack Inglis—Chas. Ahearn & Co.—Libenatti—Roy Harrah & Co.—Rae Samuels—Josephine & Hemming—Langford & Fredericks—Prosper & Moret.

LOUISVILLE.

Keith's—Lexey & Rome.

LOWELL.

Keith's—"Mrs. W's Surprise"—M. & A. Clark—Hallen & Fuller—Mrs. Eva Fay Gray & Graham—Two Ladellas—Helene Davis.

MONTREAL.

Princess—Juggling Nelsons—E. & E. Adair—Quixey 4—Belle Baker—V. & E. Stanton—Jackie & Billie.

PORTLAND.

Keith's—Sterling Saxophone 4—Martin & Florence—Mary Haynes & Co.—Mullen & Francis—Jack La Vier—Homer Miles & Co.

PITTSBURGH.

Davis—Ryan & Healy—Valerie Bergers—Roy & Arthur.

PROVIDENCE.

Keith's—Vinie Daly—Mme. Herman—Columbia & Victor—Walter Weems—Jim Jazz King—"5,000 a year"—Barry Girls—Joe Laurie—Ely.

PHILADELPHIA.

Keith's—Hunting & Francis—Lida McMillan—Aileen Stanley—Will Oakland—Raymond & Schram—Nora Jane & Co.

ROCHESTER.

Temple—"Dream Stars"—Pleiert & Scofield—Fallon & Brown—Morris & Campbell—Reynolds & White—Tony Haskell—Mary Maxfield & Co.—Rekona.

SYRACUSE.

Crescent—Flirtation.

TORONTO.

Shea's—Alice Lloyd—Crosby & Dayne—Jazzland Naval Oct—Dave Roth—Rinaldo Bros.—El Rey Sisters—Williams & Wolfus—Cameron Sisters—Gonne & Alberts.

TOLEDO.

Keith's—Allan Rogers—Lohse & Sterling—Phil Murray—Mr. & Mrs. J. Barry—Vera Sabina & Co.

WILMINGTON.

Garrick—Every Sailor—Dare Bros.—Anger, Shetts & King—McCarthy & Starnard—Margaret Padula—Pisano & Bingham—Carlotia.

WASHINGTON.

Keith's—Four Bards—McFarlane Sisters—Chas. Granewin & Co.—T. & K. O'Meara Co.—Stella Mayhew & Taylor—Whiting & Burt—Horlick & Sarampa Sisters—Geo. Yeoman—Stone & Hayes.

VAUDEVILLE BILLS
For Next Week

YOUNGSTOWN.

Hippo—Owen McGivney—Ellnor & Williams—Lamont 3—Felix Adler & Co.—Powers & Wallace—Lightners & Alexander.

ORPHEUM CIRCUIT
CHICAGO.

Palace—Clark & Bergman—Frances Kennedy—Myers & Noon—Dainty Marie—Clifford & Wills—Ed & Lottie Ford—Three Jahns.
Majestic—Morgan Dancers—Geo. MacFarlane—Patricia & Myers—Gautier's Toyshop—Sherman Van & Hyman—Janis & Chaplow.

SALT LAKE.

Orpheum—Chinese Jazz Band—Marie Lo—Montgomery & Allen—Espe & Dutton—Janet of France—Lloyd & Wells—Harmon & Frances—Jack Kennedy.

CALGARY.

Orpheum—Lambert & Ball—Indoor Sports—Dunbar's Singers—Phina & Co.—Collins & Hart—Meredith & Snoozer—Chris. Richards.

DENVER.

Orpheum—Julius Tannen—Geo. Kelly Co.—Carl Jora—Burt & Rosedale—Regay & Lorraine Sis—Ja Da Trio—Belgian Trio.

DULUTH.

Orpheum—Van Cellos—Murphy & White—Cartmell & Harris—Jas. Cullen—Frawley & Louise—Nelson & Chain—Harry Watson Co.

DES MOINES.

Orpheum—"Putting It Over"—"Leytation"—Boyce Combe—Dolly Kay—Aerial Shaws—The Vivians—La Bernicia Co.

KANSAS CITY.

Orpheum—Haig & Wadron—Barnes & Crawford—"Heartland"—Hayden & Eccelle—Steve Julius—Sutter & Dell—"Current of Fun."

LINCOLN.

Orpheum—Bessie Clayton & Co.—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Ray Snow—The Seebacks—Rosa King Co.

LOS ANGELES.

Orpheum—Stone & Kaliz—Farrell Taylor & Co.—Martelle—Fern King & Co.—Sidney & Townley—Meinotte Duo—Harry Breen—Mme. Ellis Co.

MILWAUKEE.

Majestic—Sallie Fisher Co.—Walter C. Kelly—Murano Bros.—Elsa Rueger—Ford & Arman—Hahn, Weller & O'Donnell—Kenney & Hollis—Dupree & Dupree.

Palace—O'Donnell & Blair—Cooper & Ricardo—Jean Boydell.

MINNEAPOLIS.

Orpheum—Ford Sisters & Co.—Oliver & Olp—Howard's Ponies—Oscar Lorraine—Mason & Forrest—The Bradnas—Arnaut Bros.

MEMPHIS.

Orpheum—Jason & Haig—Burns & Frabito—Four Readings—Nell Lockwood—Garcinetti Bros.—Florence Roberts Co.—Great Lester.

NEW ORLEANS.

Orpheum—Blossom Seeley & Co.—Toto—Stuart Barnes—Le Maire & Hayes—Leo Zarrell & Co.

OMAHA.

Orpheum—Gus Edwards & Co.—Will J. Ward & Girls—B. & J. Creighton—Lydia Barry—Royal Gascoignes—Bell & Wood—Mollie McIntyre Co.

OAKLAND.

Orpheum—"Sweeties"—Wm. Ebs—The Sharrocks—Kanazawa Boys—Albertina Rasch Co.—Lee & Cranston—Karl Emmy's Pets—Jas. J. Morton.

PORTLAND.

Orpheum—Harry Green & Co.—Ben & Hazel Mann—Ciccolini—Lillian Shaw—Flo & Ollie Walters—The Pickfords.

SALT LAKE.

Orpheum—Mrs. Gene Hughes—Seven Honey Boys—Sybil Vane Co.—Maleta Bonconi—Alice Els & Co.—"Tango Shoes"—Bob Tip & Co.

SEATTLE.

Orpheum—Eva Shirley & Band—Arthur West & Co.—Venita Gould—Klinter & Reaney—"The Man Hunt"—Princess Rajah—Juggling Nelson.

SACR. FRESNO.

Orpheum—"Not Yet Marie"—Kharum—Donald Roberts—Norwood & Hall—Comfort & King—Colour Gems—Jack Morrissey.

ST. LOUIS.

Orpheum—Olga Petrova—"Bostock's Riding School"—Shells Terry Co.—Hudler Saerns & Phillips—Duffy & Caldwell—Samsted & Marion—Ben K. Benny—Clinton Sisters.

ST. PAUL.

Orpheum—Hyams & McIntyre—Gallagher & Martin—"Planoville"—Lloyd & Christie—Madge Maitland—Lamebrt—Gibson & Connell.

FRISCO.

Orpheum—U. S. Jazz Band—Weber & Riemar—Ergott's Lilliputans—Lydel & Macey—Stephens & Hollister—Jimmy Savo & Co.—Saranoff & Girls—Robbie Cordone.

VANCOUVER.

Orpheum—Gertrude Hoffman—Claudia Coleman—Green & Myra—Casting Wards—E. & J. Connelly—Wood & Wyde—Samaroff & Sonia.

WINNIPEG.

Orpheum—"Overseas Revue"—Geo. Price Co.—Jerome & Herbert—A. & F. Stedman—"Beginning of the World"—Musical Hunters.

POLI CIRCUIT

BRIDGEPORT, CONN.
Poli—Chong & Moey—Murry & Voelk—Dugan & Raymond. (Last Half)—Donahue & Fletcher—Bruce Duffet & Co.—Katherine Murray & Co.

Plaza—Parillo—"Mammy's Birthday." (Last Half)—"A Cold Million"—Joe Martini—Lawrence Crane & Co.

HARTFORD, CONN.

Palace—Jean & Jacques—Alf Grant—Taber & Green—"Little Cottage." (Last Half)—Onaki & Taki—Marva Rehn—Hall & Brown—Rural Comedy Four—"Sculptor's Garden."

NEW HAVEN, CONN.

Bijou—Lawrence Crane & Co.—Rural Comedy Four—"Sculptor's Garden." (Last Half)—Parillo—Chong & Moey—Murry & Voelk—"Mammy's Birthday."

Palace—Mack Sennett's Show. (Last Half)—Guy Voyer & Co.—Bathing Girls. SPRINGFIELD, MASS.

Palace—Two Earls—Gruett, Kramer & Gruett—Hall & Brown—Ben Bernie. (Last Half)—Jean & Jacques—Maud & Marion Dunn—Dugan & Raymond—Lina Anger & Curtis Boys.

SCRANTON, PA.

Poli—The Higgie Girls—Regal & Mack—Charlie Wilson—Jan & Katherine Lee. (Last Half)—Dotson—Allen & Dog Taxi—Alexandria.

WATERBURY, CONN.

Poli—Osaki & Taki—Donahue & Fletcher—Bruce Duffet & Co.—Katherine Murray & Co.—Vis Quinn & Co. (Last Half)—James & Etta Mitchell—Gruett, Kramer & Gruett—Alf Grant—"Little Cottage."

WORCHESTER, MASS.

Poli—James & Etta Mitchell—Marva Rehn—Guy Voyer & Co.—Lina Anger & Curtis Boys. (Last Half)—Two Earls—Taber & Green—Helen Harrington & Co.—Ben Bernie.

Plaza—Joe Martini—Maud & Marion Dunn—"A Cold Million." (Last Half)—McCann & Rouble.

WILKES BARRE, PA.

Poli—Dotson—Allen & Dog Taxi—Alexandria. (Last Half)—The Higgie Girls—Regal & Mack—Charlie Wilson.

LOEW CIRCUIT

NEW YORK CITY

American—(First Half)—Wilfred Dubois—Davis & Walker—2 Yakulis—Shea & Carroll—Barney Williams & Co.—Al Carpe—Cook & Oatman—Ryan & Lee—3 Kundles. (Last Half)—Frank Cotter—Annette & Morell—Barry & Layton—Arthur Stone—Rowland & Meehan.

Boulevard—(First Half)—Young & Leander—Arthur Stone—La Hoen & Dupreece—Walters & Walters—Stan Stanley. (Last Half)—Aerial De Groffs—Bennett Twins—Van & Vernon—Stan Stanley—Beth Stone & Co.

Ave. B—(First Half)—Barra Sisters—Rose Revue—Francis & De Mar—5 Avalons. (Last Half)—Beulah Pearl—"Surprise Party"—Walters & Walters.

Delancey St.—(First Half)—Dalley Bros.—Wiki Bird—Van & Vernon—La Rose & Lane—Barry & Layton—Beth Stone & Co. (Last Half)—Evelyn & Margaret—Sam Wilson—Cook & Oatman—Will & Mary Rogers—L. Wolfe Gilbert—Hayataka Japs.

Greeley Sq.—(First Half)—Frank Colter—Pesci Duo—F. Barrett Carman—Russell & Titus—Burns & Kissen—L. Wolfe Gilbert. (Last Half)—P. George—Hackett & Francis—Robinson & Thomas—Genaro & Gold—Barnes & Freeman.

Lincoln Sq.—(First Half)—Evelyn & Margaret—Wm. Smythe & Co.—Godfrey & Henderson—Swartz & Clifford—Jack Levy & Girls. (Last Half)—Wilfred Dubois—Delbridge & Gremmer—Russell & Titus—Wm. Sisto.

National—(First Half)—Lilly Sisters—Robinson & Thomas—Delbridge & Gremmer—Wm. Sisto—Bell & Caron. (Last Half)—Wayne & Beeman—Burke & Durkin—La Rose & Lane—Burns & Kissen.

Orpheum—(First Half)—Wayne Beeman—Fenwick Sisters—Marie Russell & Co.—Genaro & Gold—Bernard & Myers—Russell & De Witt. (Last Half)—Mae Marvin—Shea & Carroll—Fred Elliott—Rialta & Co.

Victoria—(First Half)—Mae Marvin—"Business Is Business"—Rowland & Meehan—Rialta & Co. (Last Half)—Russell & De Witt—F. Barrett Carman—"Salvation Molly"—Bernard & Myers—"The Financiers."

BROOKLYN, N. Y.

DeKalb—(First Half)—P. George—Bennett Twins—Redding & Walton—Laurie Ordway & Co.—"The Financiers." (Last Half)—3 Gregorys—Dorothy Royce—Louise Carter & Co.—Hoey & Fisher—Jack Levy & Girls.

Fulton—(First Half)—Fred Elliott—Dorothy Royce—"Salvation Molly"—Taylor & Francis—Annette & Morrell. (Last Half)—Young & Leander—Wm. Smythe & Co.—"Business Is Business"—Marie Metropolitan—(First Half)—Hayataka Japs—Burke & Durkin—Louise Carter & Co.—Jack & Tommy Weir. (Last Half)—3 Kundles—Davis & Walker—Bert Lewis—Ryan & Lee—Lawler & Grazer.

Palace—(First Half)—Downing & Bunin—"Surprise Party"—3 Gregorys. (Last Half)—Swartz & Clifford—Boudini & Bernard.

Warwick—(First Half)—Kennedy & Dinus—Beulah Pearl—Le Roy, Lytton & Co.—Lane & Plant—The Spartans. (Last Half)—The Ferraros—Downing & Bunin—Merlin—Will & Mary Rogers.

ATLANTA, GA.
Grand—(First Half)—Aldine & Wright—Brown & Elaine—Henshaw & Avery—Minnie Burke & Jazz Band. (Last Half)—Lelands—Peppino & Perry—Howard Martelle & Co.—Barron & Burt—Stafford & De Ross.

BALTIMORE, MD.
3 Maxim Girls—Gordon & Deimar—Carlisle & Romer—Zuhn & Dreis.

BIRMINGHAM, ALA.
Bijou—(First Half)—Vicker, Dillon & Vicker—McMahon Sisters—"The Owl"—Martin & Courtney—Chas. McGoods & Co. (Last Half)—Aldine & Wright—Brown & Elaine—Henshaw & Avery—Minnie Burke & Band.

BOSTON, MASS.
(First Half)—Wheeler Trio—Jerome & Albright—"Father's Daughter"—Devine & Williams—Ling & Long. (Last Half)—Carl & Emma Frabell—Burns & Garry—Isabelle D'Armand & Co.—Francis Rice—Mel Klee—6 Royal Hussars.

CHICAGO, ILL.
McVicker's—Bell & Grey—Scanlan, Denno & Scanlan—Sam Harris—Bangdon & Smith—Thesson's Dogs.

CLEVELAND, O.
Liberty—Francis & Wilson—Lang & Green—Arthur Sullivan & Co.—Bessie Le Count—Harry & Anna Scranton.

DETROIT, MICH.
Colonial—King Bros.—Storey & Clark—Harrison & Burr—Ronald & Ward—Ward & Warde—8 Dominos.

FALL RIVER
Bijou—(First Half)—Carl & Emma Frabell—Burns & Garry—Frances Rice—Mel Klee—6 Royal Hussars. (Last Half)—Wheeler Trio—Jerome & Albright—"Father's Daughter"—Devine & Williams—Ling & Long.

HAMILTON, CANADA
Paul & Pauline—Ferguson & Sunderland—Kingsbury & Munson—Armstrong James—Lovett's Concentration.

HOBOKEN, N. J.
(First Half)—Steve Freda—"Sweet Sweeties." (Last Half)—Lilly Sisters—Bell & Caron.

LETTER LIST
GENTS

Albani, Great
Bayer, J. F.
Bertrand, Frank
Bennett, Sid
Barnes, Geo.
Boyle, Joe
Brown, L.
Barker, Harry L.
Butcher, H. J. C.
Campbell, Leroy
Clifton, Jos. D.
Compton, Samuel L.
Castle, Harry B.
Dale, Eddie
De Rue Bros.
Droby, Mike
Elston, J.
Evans, Bob
Edna & Paull
Fielding, Harry
Glasgow, Jas.
Harkins, Jas.
Holmes, C. G.
Harris, Lew
Hillman, F. P.
Kilby, Harry
Knobs, Howard
Link, H. F.

Lorretta, Julian, Jr.
Lester, S. E.
Michaels, Dan
Mandell, Robt.
Murray, J.
Marshall, Leon W.
Malloy, John F.
Norworth, Ned
Oliver, Gene
Opel, Harry
Pike, Lester
Pendleton, Paul
Robinson, Mace D.
Ryan, J.
Russell, Lewis L.
Smith, Al.
Short, Joe
Shaw, Sally
St. Clair, Harry &
Thorne, Harry
Taggart, Stewart
Vickery, Harry
Ward, Lew H.
West & Fields
Wyman, Roy G.
Willton, W. J.
Waite, Billy E.

Ladies

Casey, Lillian
Craig, Sallie K.
Carleton, Elanore
Clyde, Frances
Chase, Laura
Claxton, Dorothy
Draper, Verna
Donoghue, Hilfred
Davis, Sophie
De Ross, Helen
Dix, May
Frost, Jane Leah
Gordon, Amy
Gray, Maud
Holmes, Clyde
Kinsey, Madge
La Salle, Anna

Luhua, Mignon Lei
Lorraine, Peggy
Marion, Selma
Morgan, Hilda
Nailor, Emma
Norman, Miss J.
Primrose, Helen
Russell, Polly
Raymond, Mildred
Self, Zeta
Savage, Jerry, Miss
Thornion, Emma
Tobias, Sophie
Wilson, Emma
Warner, Al, Mrs.
Williams, Marie K.
Woodward, Dollie

BO-
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BO

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BO

JERRY LAWRENCE

"Sky Scraper Lizzie"

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ETHEL DEVEAUX

SOUBRETTE

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DON TRENT

WITH WALDRON'S BOSTONIANS

FAY SHIRLEY

PARISIAN FLIRT

BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

ANNETTE LA ROCHELLE

PRIMA DONNA

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

John MacKinnon

JUVENILE—TENOR

EDMOND HAYES' OWN SHOW

RUTH BARBOUR

SOUBRETTE

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BABE WELLINGTON

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JACK LaMONT

HEBREW COMEDIAN

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JACK MUNDY

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ROSE EMMETT

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LOUISE PEARSON

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DOING RUBE AGAIN

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SHOW ROUTES

(Continued from Page 25)

Dixon's Big Revue—Cadillac, Detroit, 27-Nov. 1; Englewood, Chicago, 3-8.

Edmund Hayes Show—Star, Toronto, Ont.; 27-Nov. 1; New Academy, Buffalo, 3-8.

Follies of Pleasure—Bijou, Philadelphia, 27-Nov. 1; Broadway, Camden, N. J., 3-8.

French Frolics—Grand, Worcester, Mass., 27-Nov. 1; Howard, Boston, 3-8.

Girls from the Follies—Gayety, St. Paul, 27-Nov. 1; Gayety, Minneapolis, 3-8.

Girls from Joyland—Broadway, Camden, 27-Nov. 1; Majestic, Wilkesbarre, 3-8.

Girls, Girls, Girls—Empire, Cleveland, 27-Nov. 1; Cadillac, Detroit, 3-8.

Grown Up Babies—Lyceum, Washington, 27-Nov. 1; Bijou, Philadelphia, 3-8.

Jazz Babies—Englewood, Chicago, 27-Nov. 1; Haymarket, Chicago, 3-8.

Kewpie Dolls—Gayety, Newark, 27-Nov. 1; Army, Wrightstown, 3-8.

Lid Lifters—Park, Indianapolis, 27-Nov. 1; Gayety, Louisville, 3-8.

Midnight Maids—Gayety, Sioux City, 27-Nov. 1; Century, Kansas City, 3-8.

Mischief Makers—Empire, Hoboken, 27-Nov. 1; Star, Brooklyn, 3-8.

Monte Carlo Girls—Trocadero, Philadelphia, 27-Nov. 1; Empire, Hoboken, N. J., 3-8.

Oh Frenchy—Penn Circuit, 27-Nov. 1. Gayety, Baltimore, 3-8.

Pacemakers—Olympic, New York, 27-Nov. 1; Gayety, Brooklyn, 3-8.

Parisian Flirts—Majestic, Scranton, 27-Nov. 1; Armory, Binghamton, 3-5; International, Niagara Falls, 6-8.

Pat White Show—Gayety, Baltimore, 27-Nov. 1; Lyceum, Washington, 3-8.

Razzle Dazzle Girls—Haymarket, Chicago, 27-Nov. 1; Gayety, Milwaukee, 3-8.

Record Breakers—Howard, Boston, 27-Nov. 1; Olympic, New York, 3-8.

Round the Town—Gayety, Milwaukee, 27-Nov. 1; Gayety, St. Paul, 3-8.

Sliding Billy Watson—Century, Kansas City, 27-Nov. 1; Open, 3-8; Standard, St. Louis, 10-15.

Social Follies—New Academy, Buffalo, 27-Nov. 1; Empire, Cleveland, 3-8.

Some Show—Gayety, Minneapolis, 27-Nov. 1; Gayety, Sioux City, 3-8.

Sport Girls—Armory, Binghamton, 27-29; International, Niagara Falls, 30-Nov. 1; Star, Toronto, 3-8.

Stone & Pillard's Show—Victoria, Pittsburgh, 27-Nov. 1; Penn Circuit, 3-8.

Sweet Sweetie Girls—Army, Wrightstown, 27-Nov. 1; Trocadero, Philadelphia, 3-8.

Tempters—Lyceum, Columbus, 27-Nov. 1; Victoria, Pittsburgh, 3-8.

PENN CIRCUIT

Wheeling, W. Va.—Monday.

Uniontown, Pa.—Tuesday.

Johnstown, Pa.—Wednesday.

Altoona, Pa.—Thursday.

Williamsport, Pa.—Friday.

York, Pa.—Saturday.

KAISER WANTS FILM STOPPED

BERLIN, Oct. 23.—Ex-Kaiser Wilhelm has brought suit through his attorney, Seibert, of Berlin, against the actor Ferdinand Bonn, who prepared the "Kaiser Films". These films were barred in Berlin but were exhibited in other places. The former emperor claims that the films are insulting, and charges misuse of his portrait, and asks for suppression of the film.

Bonn produced the film which was supposed to be released in Berlin on Oct. 10, under the title of "Wilhelm's Good Fortune and Bad Finish". It was suppressed in Berlin on Oct. 10, by the Government, whose announcement said that the suppression grew out of a desire to prevent the film being made a cause for political combat.



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TESS

MERRIGAN & HOWARTH

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BETTY

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BERTHA STARTZMAN

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DAVID BELASCO Presents INA CLAIR

Comedy by
Avery Hopwood
THE GOLD DIGGERS

BURLESQ NEWS

(Continued from Pages 15 and 27)

BEN WELCH SHOW NOW AT COLUMBIA HAS BEEN CHANGED

Ben Welch and his Revue is at the Columbia this week. We caught the show early last Summer when it had a few weeks run at Hurtig and Seamons. It is about the same now, except a few of the bits are different and several changes have been made in the cast. There are three new men and two new women.

Welch, Murphy and Vic Casmore are handling the comedy. Welch is doing about the same as he always has been doing. Murphy is putting over his Irish comedy well. There are several spots where he dashes on the stage in the first part with a gun, that doesn't mean anything. Of course this is no fault of his, as it was evidently given him to do.

Casmore, who is one of our best character men in burlesque, gave the audience an opportunity to see how a French role should be portrayed, when he did a count. He is fast, plays the part creditably and injects speed into the show. As a "bum legit," in a moving picture studio, he again portrayed an excellent comedy role.

Pat Kearney is all class as a "straight." We know of no other, who could work to Welch as he does.

Harry Morrissey, a singing, dancing juvenile, shows up better this season, than at any time we have seen him in the past. He makes a fine appearance, puts his numbers over and "fits" in nicely. He did a dandy specialty in one in the last part, in which he offered one song and introduced a clever dance.

Nettie Hyde, an attractive looking blonde, is the ingenue. She can put over a number well and dances gracefully. She did nicely in several scenes. She also offered a singing specialty, assisted by the musical director, that was a clean up, following a specialty given by the prima donna and another by Welch. It was a hard spot, but it went very big. Her costumes are also very pretty.

Frankie Martin, the soubrette, is again with the show, and is just as lively as when we saw her last. She works with lots of "pep," and, in her numbers, injects a few cartwheels and other acrobatic stunts. They liked her Monday afternoon.

Freda Florence, who plays leads, lends value to the performance as she can read lines and knows how to humor a situation. She looks well and displays pretty gowns. There are a number of specialties in the show. Welch doing two.

In the cabaret scene, which closes the show, the chorus girls are introduced in a "Fashion Show." The girls entre centre stage and pose on a small revolving platform for a few seconds and then walk down stage in a break-away set of steps, which is the same idea Jack Singer had with his Behman Show last season.

The chorus is well costumed and the girls look pretty.

WILL DISTRIBUTE SUNSET

"You Never Know Your Luck," a five-reel feature made by the Sunset Pictures, Inc., will be distributed by World Pictures. The film, which stars House Peters, is founded on the story of the same name by Sir Gilbert Parker.



AT THE OLD

HOWARD

BOSTON, MASS.

WEEK OF OCT. 27

HUNCH

When you're on the soft side of a sure thing, that's when you've got a "Hunch." The fellow who follows the ponies has a hunch that his filly will cop the bacon in a stroll—the baseball fan had a hunch that Pat Moran would nail the championship and the burlesque follower has a hunch that burlesque is the only form of entertainment that will clear your loft and put the merry merrys on your phiz. And speaking of hunch, we've got a hunch that JACK REID AND HIS RECORD BREAKERS BURLESQUE who are at the Howard will win the popularity prize in a walk. Last week up in Worcester, they just put on a show that kept the whole town vamping for six whole days. If you happen to slide into Beantown this week, just dig up the Howard and give Jack and his bunch the once across—they'll sure look like new mint coin to you. Charley Donoghue, one of the best, and a regular fellow, is the popular manager of this show. Always something doing, I tell U.

JACK REID

AND HIS OWN FAMOUS COMPANY

Record Breaker BURLESQUE

Your old pal, Jack Reid, is sure in a class by himself when it comes to putting over the wise chatter and lingo that has a laugh in every line. As the Information Kid he looms up all to the good, and when it comes to speed, why, that's just where he fits with all the wise ones. He's got a cast, too, of real lookers, and they can win in any kind of a "Beauty Contest." Gertrude Beck is some dream in the looks line, and Miss Bert Humphreys is another skirt who shines to the good. Then a cluster of other top favorites include Bonham Bell, Hy. Jansen, Bob Startzman, Jack Crawford, and John Max. Belle Cook and Loretta Dollard shape up like a couple of regulars, and in fact the whole show is one of speed, dash, pep and sparkling wit.

Chorus Cluster

You'll find some real beauts in this line-up so give your lights a treat and look over, Zella Gray, Dolly La Verne, DeLorels Briggs, Elsie Cobb, Tessie Harger, Jeane Morton, Dot Bell, Alberta Nugent, Marie Kelsey, Bobby Smith, Louise Wells, Kitty Carlin, Smiles McKean, Mae Clark, Anita Stone, Dorothy De Sterre, Benny De Wert and Doris Francis.

After Jack Reid's Record Breakers play the Howard, they slide over to the Olympic Theatre in New York, from there they jump to the Gayety Theatre, Brooklyn. Then to the Gayety in Newark, where they'll make a clean-up in every town.

Ziegfeld Sunday Concert

If Flo Ziegfeld ever receives an honorary degree from one of the many American universities, it will probably be an M. S. For this master of showmanship has the knack of creating a definite pulchritudinous atmosphere in whatever comes under his direction on the stage. Given a few pretty girls and some songs, he waves his magical wand and presto, we have a show that is pleasing, frothy and distinctive.

The best evidence of this was offered last Sunday night at the New Amsterdam Theatre, where the future M. S. inaugurated the first of a series of Sunday night concerts, as they are termed, but which are nothing more or less than vaudeville shows of the one-a-day variety. In sooth, this one was of the variety that comes but once in a lifetime, for it abounded in talent, good cheer, beauty and rollicking humor to such an extent that the Lord's day, to the vast audience that packed the New Amsterdam, must have seemed anything but the day of rest and fortitude that our spiritual advisers would have us consider it.

The stage was set in typical Ziegfeldian fashion, two white birch trees stretching gracefully up into the wings amid a beautiful sylvan setting, the lighting effect being perfect for the setting.

Raymond Hitchcock, in splendid voice, acted as master of ceremonies, introducing each act in a manner that was nothing if not humorously spontaneous. In a few instances, notably with Fannie Brice and Eddie Cantor, he "doubled" in an extemporaneous bit that tended to create a most cheerful intimacy between the stage and the audience. Indeed, it was like some sort of festive occasion, where merriment instead of food was furnished.

The program was divided into two parts, Fannie Brice and Eddie Cantor appearing in both, and if the stellar honors of evening did go to the warbling and laughter-provoking Cantor, it was only because Fannie Brice confined herself to a few character songs, whereas Cantor in the final round, appeared in the osteopathic act with George Lemaire, that surefire bit of slapstick that is contributing so much fun to the "Follies."

Keegan and Edwards, with their singing and dancing, scored favorably with their respective and collective capable talents. Evan Burrows Fontaine, at first rather lightly garbed, but later wearing a sheen flounce skirt and whirling mantilla, danced an oriental bit of terpsichore. Savoy and Brennan and Ted Lewis and his jazzical aggregation, contributed to the cheeriest sort of melange that made up the first part, the closing number being the colorful "Tropical Birds" of the "Follies," done by a bevy of the prettiest girls in the "National Institution," led by Dolores.

The exotic "Follies Picture," arranged by Ben All Haggins, was the opening number of the second part of the program. John Steel sang a few songs, Fannie Brice again, W. C. Fields following her with his juggling stunt, and finally, Eddie Cantor with his side splitting piece de resistance of the evening.

With about \$3,300 in the box office as a result of last Sunday night's entertainment, the money having been contributed by one of the most representative audience that ever attended a Sunday night "concert," there seems to be nothing left for Ziegfeld to do but continue these shows, as he probably will. M. L. A.

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WHO PASSED INTO ETERNITY

October 29, 1916

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The Waldorf Film Corporation, Ltd., has opened a new studio in Boston, where it will produce pictures. William H. Budd has been signed to play juvenile leads for a period of one year.

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New Capital Theatre, Largest in the World, Opens With Good Show

The new Capitol Theatre, which opened its doors to the public for the first time last Friday night, is a huge temple of something or other, but just what its theatrical purport is was not made quite clear by the varied forms of entertainment that are holding forth there at present.

A beautiful structure it is, indeed, with its rich appointments, 5390 seats and Coliseum-like proportions. More than \$3,000,000, it is reported, has been spent in the erection and outfitting of this house, which is called "the largest in the world."

What the money was spent for is quite apparent. One is awed by the breadth and proportions of this newest house of theatrical entertainment. From the inside, the site on which the theatre was erected suggests acreage rather than any other size of plot.

Included in the things on which vast sums of money was lavished by the More-dall Realty Corporation, owner of the Capitol, is the entertainment itself, which extends from a splendid band of musicians led by Arthur Pryor, to a "Demi-tasse Revue," put on by Ned Wayburn. In between, there is a motion picture program which, it appears, is the legitimate excuse for charging popular prices, these same ranging from twenty-five cents to a dollar. Through these, it is hoped by the management to attract the populace in large numbers. And nothing less than patronage in very large numbers will ever make this vast edifice pay, it may be noted.

With regard to the entertainment, it is



JOSEPH FINGER

JOSEPH FINGER, the president of the Eff and Eff Producing Company, which is presenting "Bullin' The Bullshevik," is known as pioneer exhibitor in the motion-picture industry, in and around New York State where he operates several houses devoted to the showing of motion-pictures exclusively.

In making his bow to the public as the president of the Eff and Eff Producing Company, Mr. Finger has selected among many stories, the one which he considered different from the usual run of motion-pictures. "Bullin' The Bullshevik," which stars Marguerite Clayton, indicates by its title, the subject it deals with, in a satirical and comical manner. Mr. Finger, as president of the Eff and Eff Producing Company, will make comedy and dramatic subjects, or a combination of both, but will give each release the stamp of novelty.



quite evident that the management is giving a great deal for its money—too much, in fact. For, on the opening night, the performance ran for more than four hours. That which took up most of the time is Ned Wayburn's "Demi-tasse Revue," with its beautiful girls, talented principals and elaborate settings. But it's about as "Demi-tasse" in size as a demijon would be if used for an after dinner cup of coffee. In fact, the revue is nothing more nor less than an entire musical show, consisting of a succession of staged musical numbers.

The entertainment began with a solo played on the immense "hidden" organ by Ernest F. Jores, after which a pictorial news reel was flashed on the screen. Then Pryor's band, led by Simone Mantia, played Pryor's "Tone Poem After Sunset." Next followed a song from Gounod's "Mireille," sung by Lucille Chalfant and accompanied by the band. In this number, Miss Chalfant proved that she has a splendidly trained soprano voice, the tone quantity of which is limited, but which may be used with good effect in any musical show.

Then followed a concert by the band, with Arthur Pryor himself wielding the baton. Two operatic numbers and another composed by Pryor were rendered, the concert establishing the fact that Pryor's is really a notable band of musicians. Followed a few reels of screen matter again. These included an exceptionally beautiful Prizma "Color-Land Revue," Hy Mayer's Capitol Travelogue, a Universal Production called "The Eternal Triangle," which has to do with dogs of all kinds and breeds, the story being adapted to fit the quaint actions of these canines. And there is more rollicking fun and humor in this dog picture than there was in the Douglas Fairbanks "His Majesty the American" feature which was shown following the revue. Some flashes of Ned Wayburn rehearsing his revue were also shown.

Now we come to the piece de resistance of the performance—Ned Wayburn's "Demi-tasse Revue," which is a series of songs specially written for the occasion, each of which was separately staged by Wayburn. The opening song, "You're the Finest of Them All," by Renold Woir and Dave Stamper, was sung by Paul

Frawley and Lucille Chalfant, both of whose voices were eminently suited to this very pretty selection.

Jim Toney acted as a sort of master of ceremonies, introducing the first number and giving vent to some chatter in general that established him as a good comedian. But his chatter, unfortunately, is out of place in this big house. However, it is as a grotesque dancer, graceful and lithe of limb, that Jim Honey shines. He also has an excellent sense of pantomime.

"Milady's Dressing Table," with music by Leo Edwards, was effective more by reason of the dancing of Pearl Regay than anything else. She symbolized "Moth" in this number, which included Paul Frawley, Dorothy Miller and Janet Stone, and the grace and abandon with which she danced established her as easily the foremost terpsichorean exponent among all the principals.

"Just for Me and Mary" by Grant Clarke, Howard Rogers and Leo Edwards, was the next song of the program, which was followed by a scene called "Silhouettes." And in this scene, Muriel De Forrest sang one of the most beautiful songs of the program, "Swanee," by I. Caesar and George Gershwin, the trained hand of Frank Sadler being evident in the splendid orchestration.

Cass Freeborn, "The Singing Conductor," played his voice effectively from the orchestra pit during the rendition of the "How Can You Tell" Number by Ned Wayburn and Harold Orlieb. The principals in this number were Pearl Regay, Paul Frawley and Jim Toney.

Other numbers included "Indian Summer," by Fred Hager and Justin Ring, "Vampires," by Joe Goodwin and Maurice Abrahams, "Underneath the Honeymoon," by Ballard McDonald and James Hanley, and the final number, "Come to the Moon," by Lou Paley, Ned Wayburn and George Gershwin. This number is played more than any other in the show and is staged with a setting that is the most elaborate of all.

The setting consists of a huge spiral stairway tower from which a bevy of girls emanate and continue cavorting up and down. It is studded with lights, and, at the finish, it turns like a carousel. The finale is effective even if not extraordinary. Although designated in the program as the inventor of the tower (which has been used less pretentiously in various theatres throughout Europe), Wayburn has done much better with Flo Ziegfeld's shows in the past.

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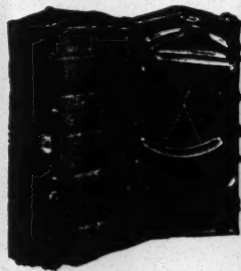
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